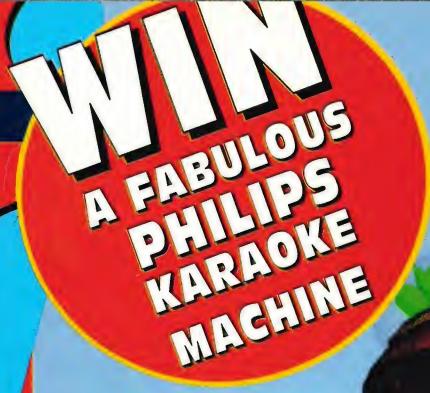


AUGUST 1996 • ISSUE 19 • £2.50

Films • Music • Games • Video CD • Kids



CD-i

SOLAR CRUSADE

DEATH AND DESTRUCTION INTERGALACTIC
STYLE – CHAOS CONTROL'S MEGA SEQUEL

FREE

PART I
OF OUR ESSENTIAL
PULL OUT AND
KEEP GUIDE TO
YOUR FAVOURITE
CD-i GAMES

HOT TIPS
PLAYER'S GUIDE
Summer 96

16 pages of
action packed
hints and tips of
your favourite
games

- ZELDA
- BURN-CYCLE
- LITTLE DEVIL
- THE 7TH QUEST



MOVIES
TERMINATOR 2
ROBOCOP
RESERVOIR DOGS

4 News: The summer doldrums are livened up by Philips acquiring software distributor Leisuresoft plus some other newsy bits 'n' pieces and CD-Online

8 Hardware: Convert stereo sound to 3D with the Vivid 3D Plus and inflict grievous bodily cacophony on your neighbours with the Philips Karaoke machine



The hat has legged it. Distressed at being forced to spend a whole summer watching cricket it was last seen heading up the road shouting something along the lines of if it didn't see the Ozric Tentacles soon it'd go mad.

Weird, I always thought it was the other way round myself. Anyway, even now it's probably at a festival somewhere eating veggie burgers, dubious lemonade and getting its brim pierced. Any sitings gratefully received and there'll be the usual random disc from the editorial drawer for the funniest.

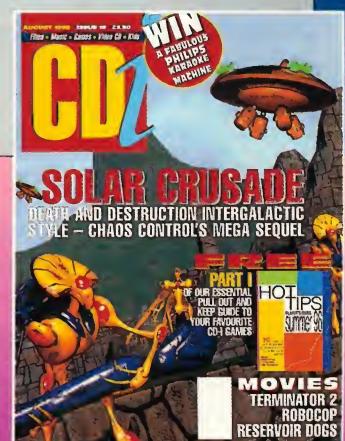
Anyway, among other goodies we have for you this issue is the first part of our Top Tips supplement. As most of our postbag is filled with requests for cheats and tips on older games, we have put a load of them together. This should not only save you from tearing your hair out in frustration, but also us from cringing in embarrassment whenever the phone rings as there are plenty of people in this office who have never played Laser Lords. Hard to believe I know, but there you go. You just can't get the staff these days. Next issue we'll be blowing the lid on Flashback, Lost Eden and Link — Faces of Evil to name but three. Till then...

Andy Stout
Editor



52 Imports: The movies bit featuring Big Arnie in Terminator 2 and Big Quentin's Reservoir Dogs. Hallelujah! Are we good to you or what?

COVER
Cover designed by Ursula Morgan.
Images from Solar Crusade, the game of the summer.



LEISURESOFT BUY GIVES PHILIPS MORE MUSCLE



Usually nothing much happens in the summer, but Philips has just announced some exciting news that should be great for CD-i. Philips Media has bought specialist games distributor Leisuresoft. Leisuresoft was set up in 1983 and for over 10 years led the UK market in the distribution of console and computer hardware, software, peripherals and accessories.

The new company will be catchily named *Leisuresoft — A Philips Media Company* and John Hawkins, executive vice president of Philips Media will be responsible for running both UK organisations.

Hawkins, who's becoming something of a regular in this section, commented: "The opportunity to purchase Leisuresoft makes key strategic sense to Philips Media as a means of strengthening our position in the competitive UK market and we look forward

to working with the Leisuresoft team." So what does all this mean? Well, for a start it provides Philips with an established distribution route to major retailers and to the independent market by a whole phalanx of telesales operations. Not only is this good for Philips itself, but also for attracting affiliate labels who can now use a service that spreads right across sales, marketing and distribution.

So what does this mean for CD-i? Well, potentially quite a lot. Philips could now use the Leisuresoft muscle to lever the CD-i product into more stores nationally and it can certainly make the platform more attractive to third party developers.

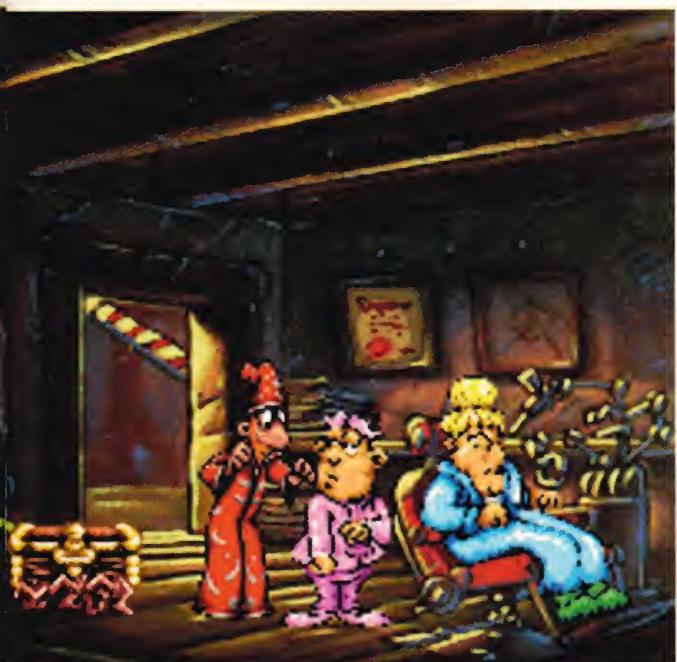
Will this lead to a mini-renaissance of the platform? Only time will tell, but as soon as we know how the company's CD-i strategy will change given these new circumstances, we'll let you know.



SLIPPED DISC

Discworld, which we said last issue was coming out in July, has now slipped back on the release schedule to





October. Why did this get a special mention instead of being included in with the other games news items? Well, a) it's such a good game we thought we ought to

highlight the fact so that you don't go and get apoplectic with people in shops saying they didn't have it, and b) — the real reason — we liked the headline.

SURROUND SOUND SYSTEM AND SOFTWARE

April subscription draw:

Mrs J O'Brien, Arbroath, Scotland

J Barrett, March, Cambs

Dave Alabaster, Sandown, Isle Of Wight

David Clark, Milton Keynes, Bucks

SD Kearsley, Gildersome, Leeds

Competition Winners

Congratulations to Barry Griffiths who probably suffered heart failure during the penalty shootout at Wembley after winning semi-final tickets in our Euro 96 competition.

Mr A Penfold meanwhile, who won the final tickets, probably had to have a sharp dig in the ribs to keep him awake during the first half. Going nowhere, but looking extremely nattily dressed while they're not doing it (so to speak), are the 20 winners of the Euro 96 caps and polo shirt ensemble. A sartorial nod of the head then too, of course.

The numbers game

To prevent our phones melting under the strain here are a couple of Philips help desk numbers that you should keep by your own phone for use in an emergency. If you get woken up in the night by a sudden urge to find out the latest CD-i software updates or if you're simply having trouble getting hold of discs and need to know your nearest stockist phone 0171 911 3081/3086 and the nice people there will help you.

If, meanwhile, you're about to throw your player through the window because you're stuck at a vital juncture of some game or other, phone 0171 911 3030 for walkthroughs and technical assistance.

Use these numbers well, use them wisely and ignore what we said about the middle of the night, these people have homes to go to too.

MORE GABRIEL

After the success of Xplora 1, the phenomenally successful and really fine Peter Gabriel has another release pencilled in for the autumn.

This time it's a straightforward Video CD, a port of his All About Us video. The disc features interviews with Gabriel about the making of the Us album and associate videos as well as seven videos themselves.

Five of them are from Us (including the previously unseen Come Talk To Me) while the other two tracks — also exclusives — are Zaar from the critically swooned over Passion album and the venerable 1977 hit Salisbury Hill.

MUSIC FESTIVAL UPDATE

For those of you who diligently collected the coupons to receive a free PMI music CD-i, well done! We have been so inundated with them that we are still busy counting and stapling. But don't despair we are sure that they'll be ready at the end of the month and your music CD-i will be posted out to you as soon as possible after that. Enjoy!

As he zooms around cyberspace Dave's blowing fuses as he recovers from Euro 96 and sets up a new RAMRAID competition — not to mention being a journalist to boot



DAVE'S COLUMN

Can you believe it? Aside from all my duties as host, barman, entertainer now they expect me to be a journalist as well! I tell you, I've been rushed off my feet the past few weeks what with the Euro 96 disc sent as a freebie to all our punters. Needless to say, the Germany game was enough to turn anybody to drink (Tequila slammer anyone? ask Gazza!) but I'll let Uncle Eddy tell you all about that. Still, I can't say I'm too sorry for the chance to let you all know everything that's been kicking off in cyberspace during the past month or two.

The RAMRAID league is now into its fourth season and is still as popular as ever. New features and new mazes are being added all the time and it looks as if we've got a few addicts on our hands already (although early reports of a "RAMRAID Anonymous Hotline" are vehemently denied by Philips). The May League was won by Jonathan Boden (aka "Terminator"), the June League by Craig Fazey (aka "AA855" — a bit imaginative there, Craig!) and they've both made it on to the RAMRAID Roll Of Honour. Meanwhile, many of the also-rans have been spotted in our exclusive RAMRAID T-shirts, bought from yours truly at the bargain price of £9.99 plus P&P. But I don't take kindly to the suggestion that this top quality merchandise fell off the back of a lorry... after all, who said they ever made it to the lorry? Now we've set about a new RAMRAID competition for the chance to test "Atlantis", the up and coming CD-i sensation of the summer. Only the very best will get the nod



so do you think that you're up to the challenge? Add that to the forthcoming CD-i keyboard (by the end of July no less) and you can tell that things are hotting up round here!

As for those of you who have yet to make it online. What are you waiting for? There's up to the minute entertainment, news (sport, film, music and games from my assorted cronies!), plus RAMRAID, plus competitions (fancy the chance of a 29" telly?), plus, of course, a gateway to the wider world of the web. Sounds tempting? So come on down to Dave's Place: the place where everyone knows your name. Particularly if it ends in @cd-online.co.uk!

Laters Navigators!
Dave

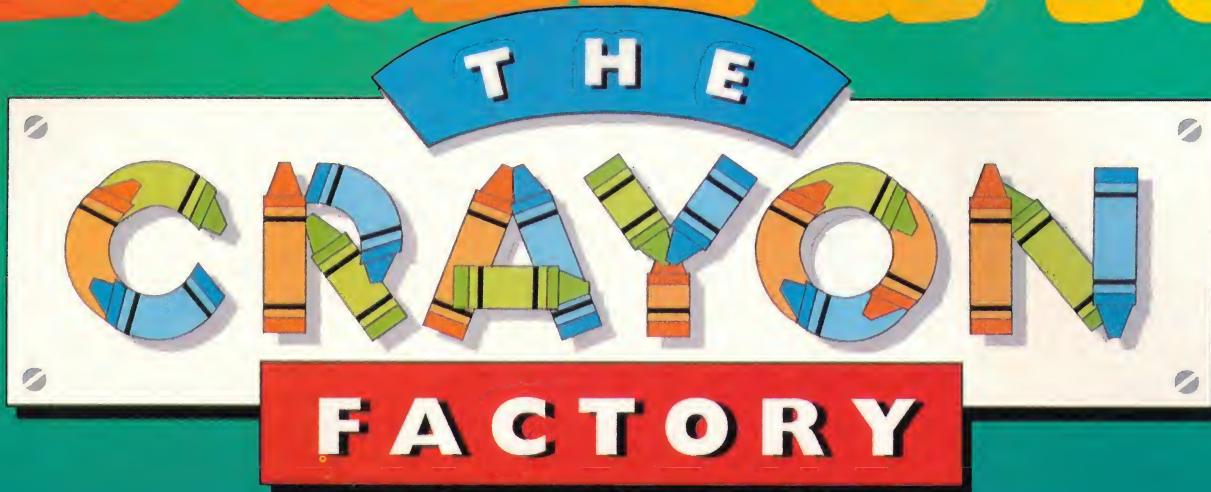
UNCLE EDDY'S EURO 96:

"Football's coming home, it's coming home, it's coming..." Repeat ad nauseam. So there I was right, all set for a quiet June in front of the TV with a couple of six packs and endless hours of top notch football when those fellas at Philips roped me in as their official correspondent for Euro 96. Me? Can you believe it? A daily assignment to watch every single game and comment with my own unique slant. It's got to be good for a laugh hasn't it?

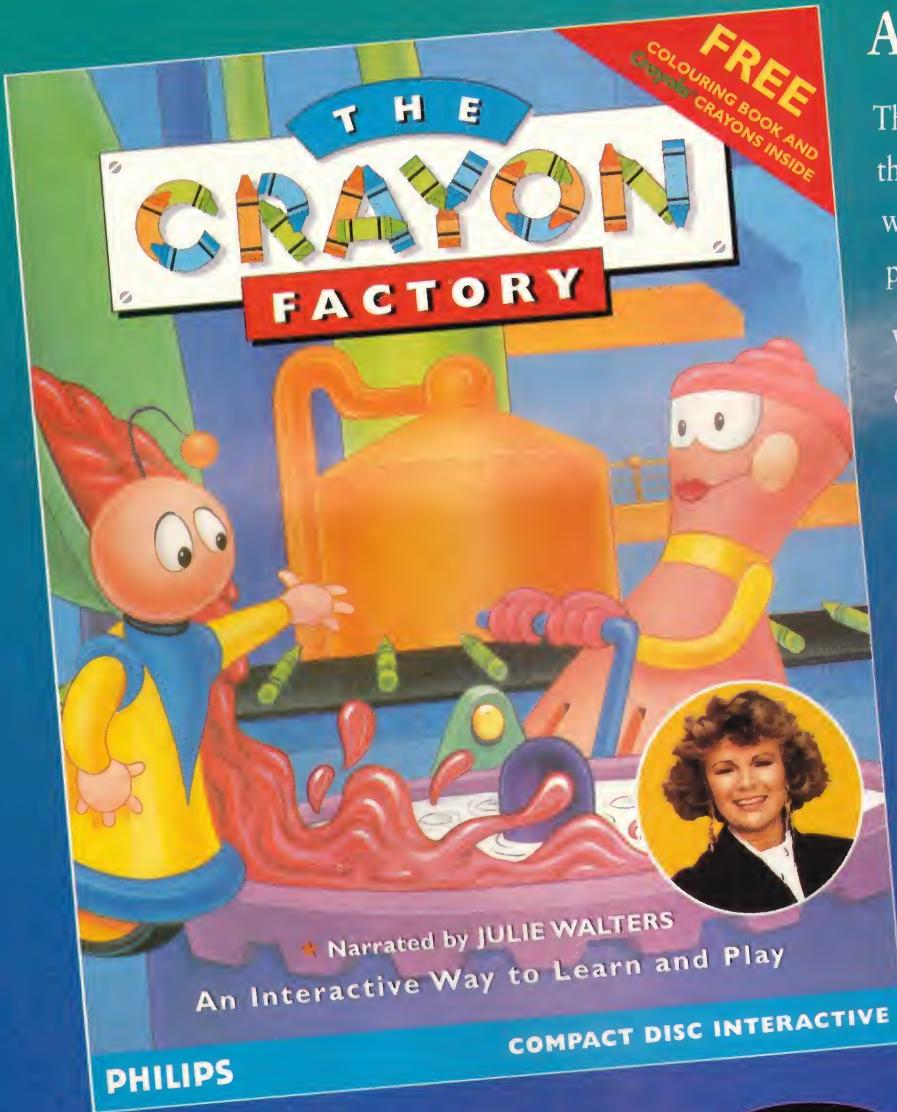
You see, what the boys at Philips did was this: they gave away the top notch Euro 96 disc free, gratis and for nothing and stacked to the brim with footy facts and figures while I provided the online element; late breaking news and views and all the info that the web has to offer. Can you say fairer than that? I think not. And it all would have worked perfectly if only Southgate hadn't done a Pearce in the penalty shoot out. After all, Pearce didn't. Do a Pearce that is...



The Colour of Fun



NARRATED BY JULIE WALTERS



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Ages 4 - 7

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PHILIPS

SIZED FOR SOUND

It may not be a Dolby surround sound system, but the latest box of tricks from America is the next best thing. ANDY KERR hits the wall of sound with the NuReality Vivid 3D Plus

NuReality VHT-200 Vivid 3D Theater

There are two ways to approach this slimline box of tricks. If you've got nothing but the barest of hi-fi systems (or a mini), you could bolt one on to your amplifier to create a (relatively) cheap home cinema system. On the other hand, if you are already a fully-paid up member of the crash 'n' boom movie nutter's club, you could view it as an upgrade, a simple enough way of tweaking the gadgets you have already.

The trick is SRS or Sound Retrieval System. Assuming you've just got the standard hi-fi amplifier, two speakers set-up that most volume-chasing CDi owners will operate, the VHT-200 aims to generate a more room-filling, all-enveloping sound experience than you might otherwise get. The idea is to remove the speakers as an obvious source of the sounds, creating a more "live", natural, three-dimensional performance.

However, there are some good sides and some bad. The SRS system undoubtedly throws more information at you and it clearly manages to generate a larger, wider sound, but you do lose some dialogue clarity, and precision tends to get blown away by the "wall of sound" approach.



So, you've got to grips with all the crucial buzzwords of late 1990s technobabble. MPEG-1, Dolby Pro-Logic and CD-ROM hold no fears. You can driveltalk with the best of the party anoraks. You must be a sorted, up-to-date, lives-in-the-now sort of a geezer then.

Nah. Not even close. Those pesky blokes in white coats are never entirely happy if everyone actually understands what they're up to — which explains the newest jargon onslaught to wade into the home entertainment market. Check out AC-3, DVD, Musicam, DTS, DAB, HDCD, SRS...

Before you collapse into a passable impression of that guy from *Scanners*, here's with the good news. This little bundle of joy, the NuReality Vivid 3D Plus, is built around SRS processing technology, yet it costs a mere £50. Okay, not beer money, but pretty close.

What's SRS, you cry? It stands for Sound Retrieval System. The idea is to remove the localising effects that ordinary stereo speakers inevitably suffer from, meaning there's the speaker, so there's the sound. SRS processing attempts to eliminate that precise "point source" problem, and generate a more spacial, three-dimensional sound.

Can it be true? Is £50 all that separates you from a world of Rooskie-blasting, alien-mashing effects chaos? Well, yes — and no. Let's be

clear about this. SRS is not a Dolby Pro-Logic substitute, if you want to make the most of Dolby surround-encoded software in *Clear and Present Danger* or *Star Trek VI*, you need a proper home cinema system.

But that will cost you quite a bit more than the Vivid 3D Plus. The baby of an extensive range, it's targeted more directly at the PC, games console and mini system market. It has a volume dial, a "centre" adjustment mode which allows you to feed a greater portion of the centre channel dialogue mix into the two main speakers and a "space" mode, so you can tweak the amount of info you send flying into the air.

But as far as playthings go, that's it. The cables you need come in the box, so all you need is something that can make a noise, be it a hi-fi system, a stereo TV, or even a pair of those teeny battery or mains powered speakers.

It's easy to hook up — take the audio left and right signals out of your CD-i player and feed them into the "line in" sockets on the Vivid's

back panel. Then send the processed signals out through the line out socket into your hi-fi, or your stereo TV, but only if it has the right sockets — most sets have these under the front panel. Finally, plug it in.

Spool up a decent audio disc, and prepare to be mildly impressed. It does inject more width into the image, a little more space and height, but it seems a tad artificial. When compared back-to-back with the plain stereo version of the same soundtrack, the SRS system can sound better, but it can also sound a whole lot worse, particularly with less-than-stunning sound mixes.

There's more stereo width, but that can sometimes be at the expense of accuracy and focus. Gunfire punching at your left shoulder when it's clearly in front of you can be distressing. And on top of that, place your stereo speakers too far apart, and you run into lipsynch problems; fine if you're watching a manga, but a pain with anything else.

But let's not get too picky. It only costs £50 and that is really not a lot.

For games applications, or the occasional rowdy party, the "wall of sound" approach it adopts may be just your thing. And it has to be said, movies played the NuReality way can be a load of fun.



STAR TURN

Make your own party music with the CD-i Karaoke machine.

ANDY STOUT has stars in his eyes



Fads and fashions come and go. Ten years ago, no one in this country had the faintest idea what karaoke was. There were some vague ideas that it was a type of sushi and noodles dish, while others held that it was Japanese whisky that also doubled as paintstripper. The truth was, as we were all soon to become aware

(sometimes painfully), somewhat more bizarre.

Gradually television pictures started leaking out of a strange new ritual where middle-aged businessmen stood up on stage in bars the length and breadth of Japan and made strange noises into a microphone. Western anthropologists speculated that this was a new twist

on the old Japanese tradition of publicly humiliating yourself. Maybe not quite as extreme as the ritual disembowelment of hari kari, but demonstrating an impressive grasp of the techniques and spirit of kamikaze nevertheless. Then the awful truth dawned: they were singing — or a reasonable facsimile of it anyway.

KARAOKE



walked into a pub where a tone deaf biker is ripping into the first bars of *Bat Out Of Hell*. It's unpleasant in the extreme and what's worse the song is about 10 minutes long.

Now you can humiliate yourself in the comfort of your own home. The CD-i Karaoke Pack comes with everything you need to torture your neighbours, including the Philips karaoke mixer, two Karaoke Klassic discs and one microphone. Just pop the leads into the back of your hi-fi, bung the discs in the player and you're away.

The mixer has three microphone jacks, each of which can be individually mixed allowing for the sort of belting choruses normally associated with Welsh male voice choirs. Bass and treble can be regulated, but the best thing is the addition of an echo control. Even if you've got the sort of voice people normally associate with cats being neutered, a judicious

amount of echo can transform you into Luciano Pavarotti quite comfortably. Well, almost.

If there is a weak link in any of this it is in the discs. Not that you are short of options; you can have female or male guide vocals, voice only so you can play an instrument along with the track, and a mix of photos, plain background or some weird, ambient patterns available on the screen.

It's just that the range of songs is a bit limited. Once you've warbled your way through *My Way* (a la Sid Vicious in this case), *New York, New York*, *It Takes Two* and the like, you're into *Old Macdonald Had A Farm* territory. Despite that, it's all good entertaining fun. More discs would make it excellent.

PRICE: £119.99

AVAILABLE FROM:

Xdra Discs (01206 751143)

WE'VE GONE KARAOKE KRACKERS!

Enter our simple competition and you could be hosting your very own karaoke party. Embarrass yourself in front of your friends. What a great way to spend your Saturday night!

To win this superb karaoke system which plugs directly into your CD-i player and includes a microphone and 2 Karaoke Klassic discs, all you have to do is answer the three questions below and send your answers to: Karaoke Kompetition, CDi Magazine, 38-42 Hampton Road, Teddington, Middlesex, TW11 0JE, to arrive before Friday, 30 August. The winner will be notified by post and 10 runners up will each receive a Karaoke Klassic disc.

1. Which country did karaoke first appear in?
a) Venezuela b) Scotland c) Japan
2. What does karaoke mean?
a) Humiliation
b) Empty orchestra c) Sushi
3. What feature of the karaoke pack did Andy Stout like the most?
a) Echo control
b) Hair glitter
c) Voucher for singing lessons

The answer to question 1 is:

The answer to question 2 is:

The answer to question 3 is:

Name:

Address:

.....

Postcode:

Telephone:

Please tick this box if you do not wish to receive further

information from Haymarket Publishing, Philips Media or any company associated with them.

THRILLS & SPILLS

COMING SOON...

Solar Crusade won't be out until later this month, but Andy Stout and Jason Alesi simply couldn't wait to give you a sneaky look at what promises to be the game of the summer. And, they give you a taster of things to come for the rest of the year and beyond



Solar Crusade

Do you ever wake up at about three in the morning with the almost overwhelming urge to blast a few spaceships out of the sky? Do you nod off in the bath and dream of flying in a twisting, screaming path through the decaying concrete jungle of New York city? Do you ever sit in front of your television with your thumbs itching and suddenly shout "Die alien scum" for no reason? You do? Then you're either completely off the planet or you own a copy of *Chaos Control*.

If it's the first there's not a lot we can do for you. If it's the second may we humbly recommend the sequel?

French developer Infogrames has been beavering away at its Lyon HQ for the past year working out fantastic ways to inflict death and destruction on the Earth's space fleet. Last time they just blew up the Earth, this time they're working

on the sun and the whole solar system. Ambitious chappies these.

Solar Crusade is basically *Chaos Control* but with knobs on. Events follow on from the first game with Jessica Darkhill mopping up a few recalcitrant Kesh-Rhan on Mars and Phobos. But just when it looks as if everyone is going to live happily ever after, suddenly a green beam ruptures the space time continuum, spears its way towards Earth. Another alien fleet appears and starts to attack the Kesh-Rhan. What a bummer — there goes the vacation.

Lots of other stuff happens, but we'll tell you all about that in the next issue. What you probably want to know now is why should you buy this game when you completed the last one in about two hours standing on your head and whistling *The Marseillaise*. Well, you won't this time, that's why.

"Believe me, the hard mode is really hard," says producer Olivier



THRILLS & SPILLS



multiple branches and a lot else besides to consider.

"First of all, we've played with the multiple weapons which means you have to have a certain strategy and not use powerful weapons against weak aliens," says Mascalfe. "Then there's the fact that certain weapons do more against certain bosses than against others so you've got to experiment with them."

"You've also got to save your ammunition, you can't just shoot like mad otherwise you'll face the boss without anything. There are some multiple branchings, which means that depending on the direction you take, you may win or lose because there are different strategies and different possibilities."

"It's still a shoot 'em up, it's still about having fun, but there's a lot more strategy."

Rendered at 25 frames per second rather than the 16 of *Chaos Control*, it's faster, smoother and a lot more challenging than its predecessor. It's currently in beta but, by the time you read this, it might even be lurking in the shops.

What we really want to know is there another shower scene involving the delicious Ms Darkhill? Sadly not a hope — apparently the American market objects to such things...

RELEASE: NOW(ISH)

Mascalfe. "When you're in two player option you can make it in the hard mode. If you're alone... Well I don't know if I can do it and I've been playing it for a month now."

Whoa! Did he say two player mode? Yes, it's true. Okay, on easy mode you might be able to complete the game the first time, but Infogrames has added quite a bit to *Solar Crusade* that *Chaos Control* didn't have.

A two player option is one bonus. Being able to use the Peacekeeper gun is another. Then there are multiple weapons, secret bonus levels,



Myst

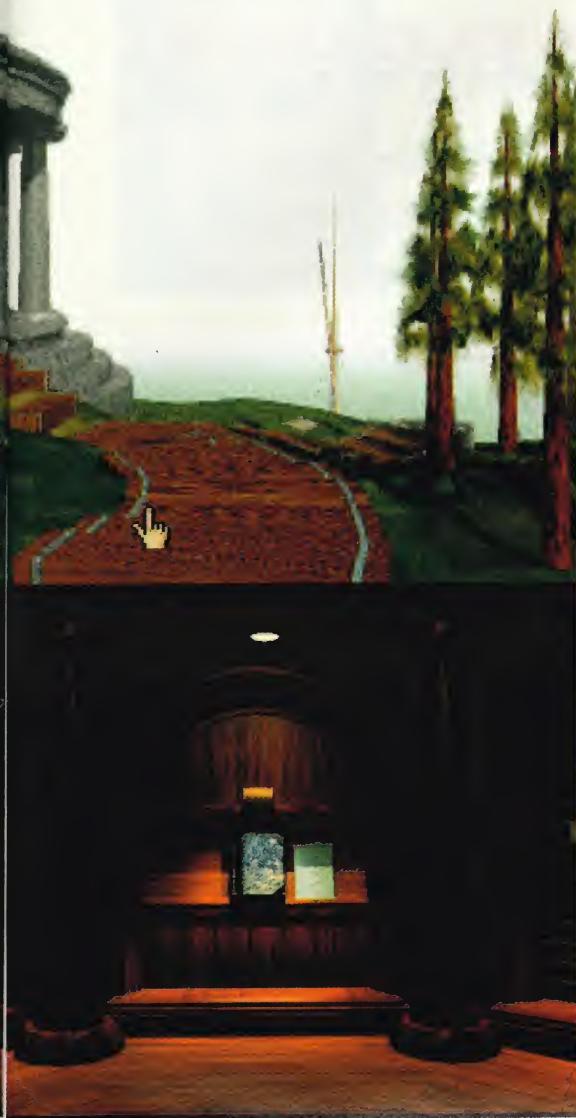
Get a group of computer games journalists together in a pub of an evening and you're guaranteed three things: they'll tell the sort of dull in-joke that's totally incomprehensible to outsiders but somehow hilarious to them; the bar bill will be exorbitant (after all, these people drink Jack Daniels and Coke by the pint); and there will be a discussion about the greatest/most influential games of all time.

There will follow much arguing, name-calling and casting aspersions on each other's parentage, but two games will always make that list. One is *Doom*; the other is *Myst*.

Myst simply rewrote the games rule book. Boot up the disc and suddenly you find yourself submerged in a totally different world. There are no instructions, no helpful hints, no clues whatsoever, simply a page of a book written by some gent who states that everything in the world he has created is being undone, probably by one of his two sons. And from there you're on your own...

The key to its success isn't this wilful obtuseness, more it is the atmosphere the game creates. *Myst* is about as submersive as you can get, a triumph of pre-rendered beauty, soulful music and stunningly

The Dame Was Loaded



realistic sound effects. It has always been said that a good game, in effect, creates an alternate reality. And designers always talk about increasing the graphics power to allow them to "maintain the illusion", to convince people that the world they're manipulating through their keyboard or joypad is at least as real as the one surrounding them. *Myst* was truly the first to do this and few have come close since.

It won't be everyone's cup of tea (or even pint of Jack Daniels and Coke) as it doesn't have that instant adrenaline fix predominant in modern computer games. But as you move through the rendered scenes and solve the puzzles in there, the game becomes powerfully addictive. Buy it when it comes out, or you'll have *Myst* the boat... (yuk!)

RELEASE: NOVEMBER



Okay, so interactive films have had some bad press lately but *The Dame Was Loaded* looks as if it could redress the balance. For a start, it's been developed by Beam Software, the chaps behind the seminal adventure game *The Hobbit*, so it arrives with a bit of a pedigree. It also has a plot, something that the genre's been lacking of late.

Currently out on CD-ROM, it relies heavily on the use of still screens. Pointing and clicking on various objects boots up different sections of FMV depending on what you click on, which is a far better way of doing things than having video running constantly.

We went on about the plot in our news section a few issues ago, but



here is a brief refresher.

Set in 1940s Los Angeles *The Dame* is a classic American detective story. Private eye Scott Anger (you) has been hired by Carol Klein to find her brother Dan. He had been sending her a cheque each month but they have mysteriously stopped and Carol is worried.

Most important, it's a *film noir*, it's imminent and it should be a corker.

RELEASE: OCTOBER



THRILLS & SPILLS

Down In The Dumps

Philips Media's biggest game this year is *Down In The Dumps* which was shown in the June issue with its recreation of a rubbish tip at the Electronic Consumer Trade Show. However, it's not going to be ready on CD-ROM until the end of the year, and although it is not on any CD-i release schedule, we understand that work is progressing on a conversion. Should be worth the wait.

NEW RELEASES

Here's an at a glance list of the latest games in store for the autumn.

SEPTEMBER

Crime Patrol, Kingdom II — Shadoan, Voyeur II

OCTOBER

Discworld, Arcade Classics, The Dame Was Loaded

NOVEMBER

Brain Dead 13, Creature Shock (finally), Drug Wars, Myst

DECEMBER

Last Bounty Hunter, Atlantis

Round up of the rest

Discworld, which we reviewed in the June issue and thought was coming out in July, has now slipped back on the release schedule to October — a case of a slipped disc...

Some of this other stuff you already know about. Both the shooting extravaganza of *Crime Patrol* and the hopefully excellent *Voyeur II* are due for release in September. *Braindead 13*, meanwhile, is due to be out in November, a month which should also see the overdue appearance of the absolutely gorgeous-looking *Creature Shock*.

What we haven't told you about before is *Kingdom II — Shadoan*. Why haven't

we told you? Because no one told us either. Anyway, this sequel to *Kingdom The Far Reaches* should be a bit spectacular, boasting animation much improved from the original (which was pretty good itself when it comes down to it). Apparently it comes across like Disney meets *Star Wars* meets *Lord of the Rings*. If it comes down to a fight, our money's on the Wookie. Then there are another two Cap Disc shooting extravaganzas — *Last Bounty Hunter* (December) and the intriguingly titled *Drug Wars* (November). Add in *Crime Patrol* and the fact that *Solar Crusade* has guns too, we look to be all set for an action-packed autumn.

Slightly away from all that is *Arcade Classics*, a compilation of three old Namco video games. As anyone who has recently sniffed at a games magazine knows, retro gaming is becoming an increasingly popular genre and these three titles — *Ms PacMan*, *Galaxians* and *Galaga* — would make anyone's top 20 of venerable pixel entertainment.

And finally... *Atlantis*. What can we say? Information on this is sketchy to say the least. But what we do know, though, is that it is on the release schedule for December and, if it stays there, we could be in for a rather brilliant Christmas.





**Can't think what to do on a wet Friday night?
BEN SOUTHWELL has the perfect answer...**



DROP ZONE

DIRECTOR: John Badham

STARRING: Wesley Snipes, Yancy Butler, Gary Busey

CERT: 15

DISTRIBUTION: Philips

RUNTIME: 97 mins

PRICE: £19.99

RATING: 2/5

ENCODING: Good on the worm I viewed

AUDIO: Good

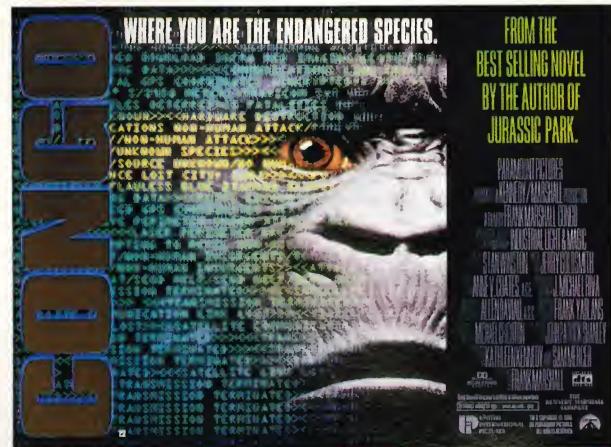
A film using skydiving to carry out the most audacious break-ins must have looked great on paper. In practice, however, Drop Zone never gets off the ground.

Wesley Snipes stars as a cop out to prove that an accident on a Boeing 747 aeroplane was caused by a jailbreak in the air, not another cop losing his head. To make it personal, the other cop was Snipes' brother and he died in the incident. Snipes is suspended and goes undercover at a skydiving school run by Yancy Butler to try to find the team he suspects are responsible. It just so happens that her ex is one of the baddies (led by Gary Busey). They had carried out the jailbreak to release a computer whizz for their evil plans.

There follows a lot of rivalry, some good stunts and some great skydiving. The plot, however, is too twisted to get you excited.

Director John Badham has been on megaphone duties for some popular and highly entertaining films over the past couple of decades: Saturday Night Fever, Wargames, Short Circuit, Stakeout and others. Unfortunately, when he's given an average script he tends to produce average films. Yes, they're always well made and competent, but no more.

Drop Zone lands firmly in this category. Snipes is left to salvage what he can and although the skydiving looks good the film is never more than standard entertainment.



CONGO

DIRECTOR: Frank Marshall

STARRING: The gorillas, of course

CERT: PG

DISTRIBUTION: Philips Media

RUNTIME: 105 mins

PRICE: £17.99

RATING: 3/5

ENCODING: The worm I viewed was very good, and great to see it widescreen

AUDIO: Good

What can I say about a film that had me running around grunting and mimicking "good gorilla" two hours after it had finished? That it left me in need of medical attention? That it's pretty dumb but seemed to provide enough entertainment to get by...? That it's the sort of thing I normally do on a Friday night? Congo was a huge hit both here and in America, despite a plot that makes less sense than Eric Cantona's poetry. Ah, but in case you didn't know, Congo is the work of one Michael Crichton, he of the golden pen that gave the world Jurassic Park and Disclosure and Twister and Westworld and ... Well, let's just say that at the moment Crichton is so hot that he could sell the film rights to his old spelling tests and the box office would go off the scale.

Congo, however, is not one of his better ideas. A scientist working with Amy, the "good gorilla" I mentioned earlier, gets her to talk. But when he takes her back to the wild they meet the "bad gorillas", legendary beasts from before time began (well, from the beginning of the film). Add in a bit of love interest, a military coup or two, some geological disturbances, mining, big business and family rivalry and the plot doesn't just get tangled it goes all matted and hairy.

But who cares? You can always rely on Crichton to provide plenty of great gadgets and strong set pieces and if you don't like some of the plot don't worry, there'll be another bit along in a moment. Sooner or later there's bound to be something that tickles your fancy. Africa looks great, Tim Curry's Romanian accent is the most outrageous since Star Trek headed for the outer edges of the galaxy and for a fun Friday night with your brain firmly on "pause" you could do a lot worse.

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Jasper Carrott — Commercial Breakdown 3

CERT: 12

DISTRIBUTOR: Philips

RUNTIME: 50 mins

PRICE: £17.99

TEXT: Jason Alesi

RATING: 2/5

ENCODING: OK

AUDIO: Very good

Clive James has a lot to answer for. Not only was he instrumental in turning the Australian singer Kylie

Minogue from object of fun into internationally renowned singer, actress and sex-kitten. Not only did he introduce us to the sadomasochistic delights of the Japanese games show *Endurance*. He was also the first to trawl through the world's TV advertising, slap it on our screens and call it entertainment.

Since then, there's been a lot of this stuff, with Jasper Carrott following on in the footsteps of such leading lights as James and Chris Tarrant. After all it is cheap programming — 50 minutes of prime time telly for the cost of building a set and getting the rights

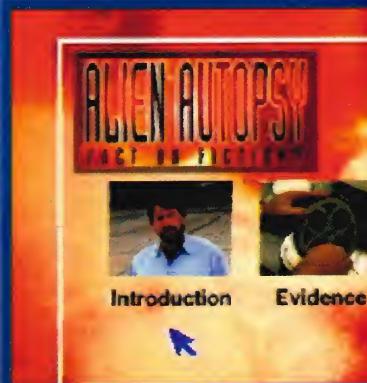
to the ads. It also nicely reinforces some cherished national stereotypes.

The Americans are therefore crass and tacky, the Scandinavians obsessed with sex, the Germans singularly unfunny and the Japanese just plain weird. Ads are screened that reinforce these standards and the audience screams obligingly at the merest hint of a male buttock.

Sometimes, though, they unearth a gem and there are at least a couple here. A Norwegian product relaunch for a crisp manufacturer ends with the tag line "Same shit, different wrapping" which shows commendable honesty.

The best is Australian. Two impeccably groomed men sit in a bar with a fly buzzing around them.

The voiceover says "These men are gigolos. Why do women pay \$1000 a night for their services?" at which point one of the men flicks out a foot long tongue and catches the fly. The product in question? Sorry, I was laughing so hard I must have missed it.



Alien Autopsy: Fact Or Fiction

DISTRIBUTION: CD

Vision

RUNTIME: 65 mins

PRICE: £17.99

TEXT: Andy Stout

RATING: 2/5

ENCODING: Average

AUDIO: Good

Some commentators suggest that, in America at least, the UFO myths have taken on most of the aspects and attributes of a new religion. Surveys have been produced stating that as many as one in 10 Americans think that they have been abducted by the mysterious "grays" and as millennium fever starts to take a grip and programmes such as *The X-Files* rise in popularity, the cry that we are not alone is becoming ever more strident. Like all religions the UFO cult works on blind faith. Evidence is shaky, testimonies notoriously dubious and this 17 minute black and white silent film of an autopsy on a supposedly alien body, is the UFO lobby's best

In The Wild — Dolphins With Robin Williams

DISTRIBUTOR: CD Vision
RUNTIME: 55 mins
PRICE: £17.99
TEXT: Jason Alesi

RATING: 4/5
ENCODING: Good
AUDIO: Good

Robin Williams is, of course, a headcase; one of those entertainers who treads a very fine line between being funny and amusing and needing a good 20 years in therapy.

At the start of this disc you get him at full throttle, throwing in funny voices, jokes, wisecracks and impressions so that you end up with the equivalent of Johnny Morris on speed. A few dolphins are involved, but they're just bit-part walk-ons to Williams' manic wit. Luckily, that part doesn't last long. You can tell that this was filmed in the sequence it's shown in, because gradually Williams drifts into the background and the mammals start to hog the limelight. It's not that he's run out of jokes, it's just that, as the video progresses, you can tell Williams is overcome by a sense of awe about these creatures.

Quite right, too. As Williams first meets dolphins trained to understand sign language and then journeys out into the big blue to find their wild cousins, the sheer intellect of these animals becomes apparent.

In one of his Hitchhiker books, Douglas Adams has a dolphin executing a complicated backflip that translates as "So long and thanks for all the fish". Watching this you can't be sure that one of them isn't saying "Who is this furry guy with all the cameras anyway?".



In The Wild — Grey Whales with Christopher Reeve

DISTRIBUTOR: CD Vision
RUNTIME: 55 mins
PRICE: £17.99
TEXT: Jason Alesi

RATING: 3/5
ENCODING: Good
AUDIO: Good



Whenever I've been to Wales it's always rained so I found this disc rather apt.

Imagine my disappointment that when I bunged it into my player it was about rather big animals that swum about a lot (spelling was never my strong point). Imagine further my disappointment then when it turned out not to be about whales — more about Christopher Reeve.

Oh well, never mind. Reeve is quite a nice chap, giving this disc a slightly graver tone than Williams does with the dolphins. His riding accident was as yet a couple of months away (Jeremy Irons stepped in to do the narration), so he dives among coral and flies planes with abandon as the whales are followed on their migratory path from the Bering Straight down to Mexico.

The whales are quite incredible creatures, barnacle encrusted leviathans weighing 35 tonnes and measuring over 40 feet long. Two groups used to migrate from the Bering Straight, one going down to Mexico the other tracking down the other side of the Pacific and going far too near Japan for their own safety. There are only a handful of those left.

But there is not a lot about whales as the disc concentrates on the journey to find them and Reeve's exploits along the way. Not that that makes for bad viewing, *Grey Whales* is fairly entertaining though information thin. Maybe *In The Wild — Christopher Reeve with Grey Whales* would have been a better title.

evidence yet. That something happened at Roswell Air Force Base in the summer of 1947 is beyond doubt. An object crashed in the desert and the USAF announced it was a "flying disc" only to withdraw the statement four hours later and say it was merely a weather balloon. Was there a cover up on the sort of scale that makes the conspiracy theories about JFK appear

tame by comparison? The UFOlogists are convinced there was. Narrated by Star Trek's Jonathan Frakes, not only does this feature the full, unedited (and rather gruesome) film of the post-mortem, but it also delves into all the incidents that occurred around Roswell at the time. Is it balanced and objective? Not really. But, as we all know, there are fanatics in every religion.





National Lottery — The Winning Guide

DISTRIBUTOR: Xdra (01206 751143)
RUNTIME: 27 mins
PRICE: £14.99
TEXT: Andy Stout

RATING: 1/5
ENCODING: Adequate
AUDIO: Good

Now that the UK has its own lottery," says the facially hirsute John McCririck at the start of this disc, "it's time for somebody to cash in and it could be you." Gosh, really? Pardon me for being cynical, but surely if McCririck really had the inside track on to winning obscene amounts of money he would have done so by now and not be presenting things like this?

That's not to say that he doesn't come across with some useful information. As he points out, limit yourself to entering lottery numbers derived from birthdays and you're only entering 63% of the possible numbers. Also, you really want to enter a combination that nobody else has and there's a hefty percentage of players that choose lucky numbers, most of which are single figure primes.

Then he cautions you to avoid hare-brained schemes before launching into a few of his own. Okay, techniques such as hot number analysis, order analysis, bell curves and the like have their place in gambling, there's no denying that. However, they're useless in the face of a random system. Whatever you do, the odds of an individual ball still popping out of one of those machines will always be 49:1 and the odds of scooping a jackpot just under 14 million:1.

His best piece of advice is to pick randomly, but apparently the terminals can do that for you now anyway which really makes this disc a bit redundant. Avoid schemes, gimmicks and Mystic Meg.

The best, and probably the only guaranteed way to make money from the lottery is still to be a Camelot shareholder.



Exploding Snowboarding

DISTRIBUTOR: Xdra (01206 751143)
RUNTIME: 45 mins
PRICE: £14.99
TEXT: Jason Alesi

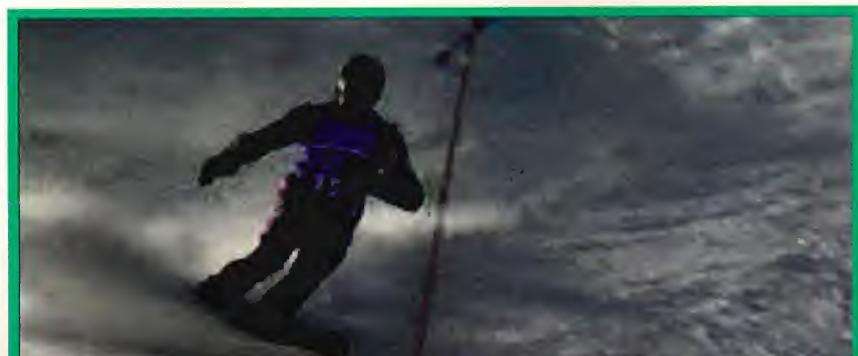
RATING: 3/5
ENCODING: Very good
AUDIO: Excellent

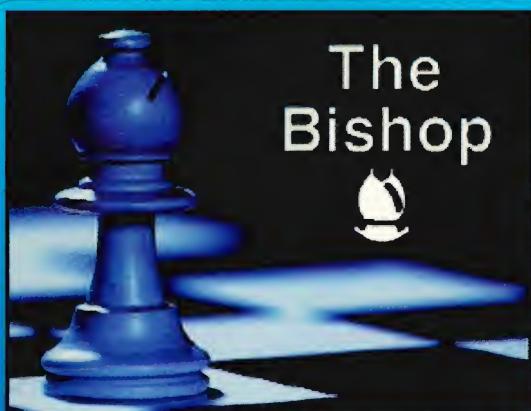


Partway through this illustration of snowboarding — what it is, how to do it, what you should drink before you do it and how graceful and elegant it all looks — there's a scene that sums up the whole experience.

A group of people stand on a hotel balcony, shout something along the lines of "Let's snowboard" and then throw themselves off into space. They somersault in the air, yelling with their tongues sticking out, before plunging into a bank of snow quite a way beneath them. They are, of course, nutters and the whole thing comes across like being trapped inside a Pepsi Max advert.

Except this is the real thing (ahem). This is snowboarding in its true form and, as one "boarder" says, it is better than sex. As an introduction to the sport it is pretty good, too. There are tons of shots of people doing wild and dangerous-looking things halfway up mountains to whet your appetite (though you will not be able to do them. You will fall over, break your leg and end up in hospital). There are basic tips and explanations and hints on how to get by in France with key phrases like "Que c'est que happening, dude?" dropped in. Extensive it might not be but anything that makes you plan to drop into a travel agent and book to have a broken leg for the winter must be doing something right.





The Bishop

CHESS FOR ALL

DISTRIBUTOR: Xdra (01206 751143)

RUNTIME: 38 mins

PRICE: £14.99

TEXT: Jason Alesi

RATING: 2/5

ENCODING: Good

AUDIO: Good

You either love or hate chess — there is no halfway house.

Some people have a passion for calculating the spatial relationships of the pieces in their intricate and mathematically precise dance around the chequered board; others wear a blank, glazed look on their faces at the merest mention of the game. It could be a coincidence that the latter tend to be pretty rubbish at it.

So, falling into the rubbish camp I had high hopes for this disc; dreams of changing my name to Alesiov and playing tournaments against temperamental Russians in

Iceland. But it was not to be. *Chess For All* is aimed at kids who've never played the game before. Narrated by John Littlewood, a British national chess coach, it takes the viewer right from the basics of the movements associated with each piece through to a sample game, hoping to instill and impart some fascination with chess along the way. But its chances of doing this are a bit slim. At 38 minutes it is just too short and linear. This is a Video CD, and the information cascades out of the TV set at a phenomenal rate for anybody who doesn't know the difference between a rook and a bishop. What this is crying out for is interactivity; something that would allow viewers to learn at their own pace through a process of trial and error and play games with some online coaching. An adult being introduced to the game would have a hard time with this — for kids it's liable to be plain intimidating.

Exploding Driving

DISTRIBUTOR: Xdra (01206 751143)

RUNTIME: 45mins

PRICE: £14.99

TEXT: Andy Stout

RATING: 4/5

ENCODING: Good

AUDIO: Good

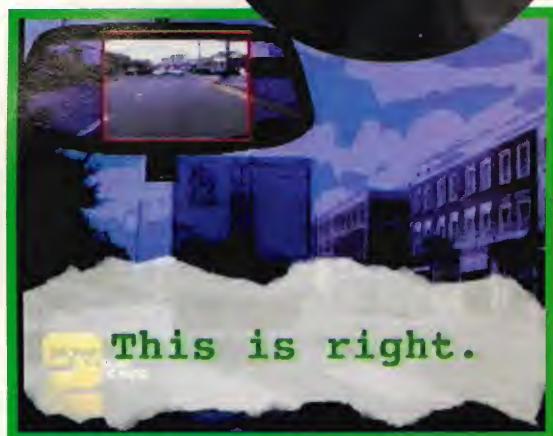
This isn't a film about driving", flashes the title sequence at the start of this disc — "It's about surviving". Well, sort of. In fact it's about how to drive without bouncing off other cars like a pool ball as you weave down the road and jolly good it is too.

Produced in association with the British School of Motoring, it's aimed at young people just starting driving lessons and comes across like one of those educational films that you'd get shown at college just before your GCSEs. In places it's remarkably entertaining, in others it's sobering in the extreme.

The sobering parts are simply done; just a couple of pictures of some rather nasty looking road accidents and a few statistics. The entertaining parts rely on the "talking heads", the handful of people who talk about their experiences. One chap in particular has probably got a career marked out for himself in comedy already, stating that the reason that so many people his age drive like nutters is that: "we all watched *The Dukes of Hazzard* on TV when we were young". Quite.

Everyone thinks that they're a good driver and most are wrong. If you're lucky you'll watch this and realise it. If you're unlucky you won't realise it until you are being extricated from a torn and wrecked car.

I realised it two months after passing my test. Driving through Barnes in London I said: "Oh look, isn't that the tree Marc Bolan crashed into and died" and while looking at the tree slammed into the car in front of me. Bo and Luke would have been proud.



Write to CDi Magazine, Haymarket Publishing, 38-42 Hampton Road, Teddington, Middlesex TW11 OJE
email: em69@pipex.com

Latin lessons

At the bottom of your last page in issue 18 you write 'frequentasne hunc locum'. What does this mean?

Dean Pegley
Cambs

It actually means 'do you come here often?' in Latin and was Jason Alesi's dismal attempt at trying to appear educated. To him we say *cave ne ante ulla catapulta ambules* (If I were you, I wouldn't walk in front of any catapults).

Censor and censorability

As a parent of two young children, I was shocked to see reviews of two very unsavoury films in your magazine. Both the manga films *Wicked City* and *Legend of the Overfiend* seem totally unsuitable for inclusion in a magazine which many young people read. Philips has always said that CD-i is for the whole family so I find it unacceptable that this violent and sexually explicit material is released for the player and am amazed that you gave these films publicity. Please ignore such rubbish in the future.

Mrs D Teakle
Lancs

The point here is that CD-i is a machine for the whole family and by definition that includes adults too. As a magazine we have to reflect the entire spectrum of our readership and, while we would never review anything illegal, both films have been certified by the British Board of Film Classification and are therefore legally available to anyone over 18 years old. Within the law such matters come down to individual taste and perceptions and we have no intention of imposing our own judgements, whatever they may be, on our readers.

It's width that counts

I would like to ask why, in an age of increasing availability on Laserdisc and videotape, there are not more widescreen format movies on VCD. I did ring Philips when I first bought my CD-i machine regarding the matter and was told that they issued the films the companies sent them and were not offered movies for widescreen release on CD-i very often. *Ghost* seemed to be the film which, as a widescreen issue, stuck rigidly in her mind and, considering the size of the present movie catalogue on CD-i, she seemed to think one ought to be satisfied with that.

I read the letters page in each issue of your magazine and I am struck by the number of people who like me are interested in the widescreen format. Is there some sort of contractual problem that means Philips can't release movies in a format that might upset the people involved in Laserdisc? The reasons that

are given appear unconvincing and to say the least a bit "naff". There may come a time when you offer a Philips widescreen TV in one of your competitions — what then?

Brian Huby
London

There are no contractual shenanigans between Video CD and Laserdisc. The problem lies with the masters that the movie companies provide for encoding. Not only do they not provide widescreen masters most of the time but also, even when they do, often the films are in Cinemascope which is actually bigger than the widescreen 16:9 ratio and therefore unsuitable. You might think it's "naff", but it's the truth. As it stands, there are 10 films available in widescreen format on VCD which are *Alive*, *Ghost*, *Intersection*, *Terms Of Endearment* (mono only) and coming soon *The Brady Bunch*, *The Browning Version*, *Dead Again*, and *Milk Money*.



Discworld: October release date.

Disc-usted

We were reading through the *Discworld* review in issue 18 and all was well until we came to the box explaining that the game was reviewed from CD-ROM and not CD-i. We know that you say both versions of the game play identically but we think it is wrong of you not to review the version of the game that your readers will be buying because by the time you publish the differences many of us will already have gone out and bought it.

Dave and Anne McPhee
Surrey

You're right, it certainly wasn't an ideal situation. We thought we would be getting a CD-i beta version of the game, but by the time we found out we weren't it was too late to organise another large feature to go in the *Discworld* reviews' place. However our sources do reckon that the two versions are pretty similar and the underlying design and mechanics of the game, which the review dwelled on, wouldn't change anyway. It has also, as we thought it might, gone back on the schedule and will now be released in October. We'll report back on any changes hopefully next issue.



Wide approach: *Ghost* is one of 10 films available on widescreen.

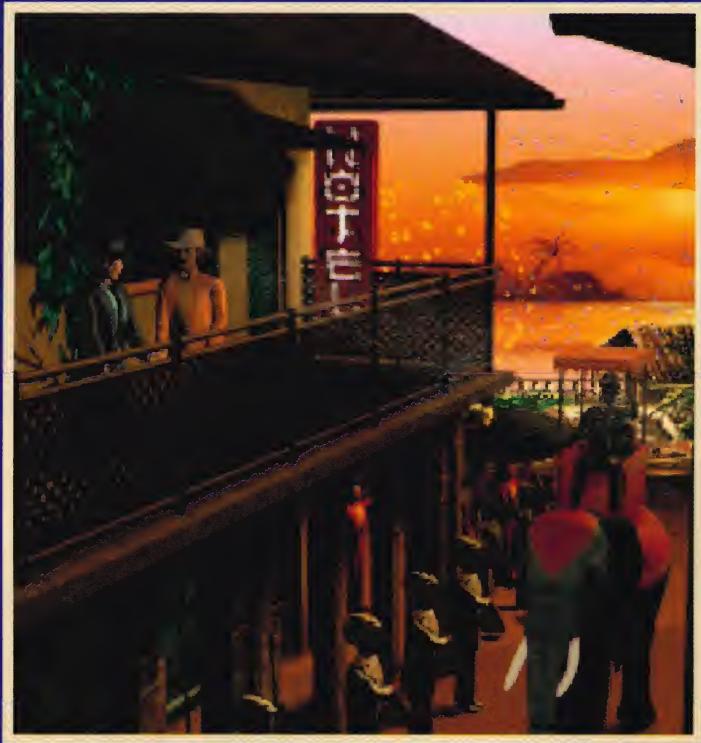
A Virtual question

I have my CD-i connected to my hi-fi and use it for playing games and audio discs. I only have a small TV. Instead of buying a big screen TV would a pair of VR glasses work on a CD-i machine and if they do would the sound be as good as my hi-fi?

Wayne Worley
Cumbria

If you could find a pair whose

connection matched the outputs at the back of your player it's possible. The question is would you want to? Though VR glasses have started creeping onto the market, it's a technology that's really a good five or ten years away from being any good at an affordable price and is still a long way behind the quality of the fully immersive headsets you can find in the arcades. A good pair of goggles will set you back at least as much as an all singing, all dancing TV, if not more.



Ratings game: High scores are not an impossible mission.

Mission position

After reading your review of *Secret Mission* in issue 17 I have a couple of points to add about the game. The review by Mark Ramshaw was spot on apart from the ratings he gave the game in general. The overall and longevity ratings I do not agree with because they are too low. With such a good story line and so many clues to be found I would put these two ratings much nearer 95% than in the low to

middle eighties. Finally I would like to congratulate Micros for one hell of an adventure game. Well done.

WM Baxter
Bedfordshire

The problem we have with Mr Ramshaw is that he is a super intelligent being able to complete such games at a speed that us mere mortals cannot even hope to aspire to. In the future we'll keep an eye on those marks.



Spaced out: there are no plans for Space Ace 2 to be ported on CD-i.

Questions, questions

Just a few quick questions:

1. What is the six symbol combination to get into the Thugnot statue in the village (*Secret Mission*)? Please don't tell me to phone the clubline because I don't have a phone.
2. Was 'Rebel Assault' permanently cancelled?
3. Are there any planned releases for Dune II - battle for Arrakis or Command and Conquer or even Worms?
4. Is Space Ace 2 planned for release on CD-i?
5. And when is Dead End coming out?

Chris Lea
Merseyside

Bad news I'm afraid. Rebel

Assault was permanently cancelled, there are no plans for porting the other games you mention and it looks like Dead End has run into a dead end.

Better news with the Thugnot Statue. Go into the empty hut in the village and the translation of the word "Ki Ma" (Thug alphabet) can be found on the blackboard. Now, in the hut with the fire, take away the wood in front of the statue by putting them on the fire. The translation of the word "Ma Ce" (Thug alphabet again) can be found on the statue's pedestal. In the hut with the ape, give him a banana to be able to read the translation of the word "Ce Ki" on the pedestal too. Now simply recompose the word "Ki Ce Ki Ta Ma Ce" to open the door.

Saturn no no

When I had my CD-i 450 from Currys in December, the manager said that the CD-i could run Sega Saturn CDs. I was wondering if I could buy *Sega Rally* as it is a very good car game. Before I buy this though I wonder if the manager was telling the truth. Please can you let me know if the CD-i 450 can run Sega Saturn or Sony PlayStation games.

J. Humphreys
Mid Glam

No, no and thrice no. These are all proprietary systems and a CD that will work in one is just a useless disc of plastic in another. Games are simply data stored on the disc which drives the various co-processors and CPUs of the different systems, all of which are different. Bung a Saturn CD in your CD-i player and you'll get the same effect as if you'd shoved a piece of toast inside. Video CD is the only cross-platform format that will work on all of them and that's only if you've got the appropriate MPEG decoder fitted.

Flash hurry

I have just completed *Flashback* which I thought was the best game of its kind. It is only a slight coincidence that CD-i magazine has just published the complete guide to the game. Do you know if the

sequel *Fade To Black* is being converted for CD-i?

Fred Mathisen
Fife

It might be, we hope it might be, but as yet there isn't even the barest sniff that it will be. Bummer.

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SAKADO 1

Enter Sakado.

Collect rubies (a minimum of 100 before you leave Sakado) by attacking and killing the Dairas and Arpagos. Use your shield to avoid the axes being thrown at you. Enter Lika's house at the end of the street.

▼ Go up the stairs and exit through the window to Pier Street.

▼ On Pier St, enter the first doorway to the right of the window.

▼ While in this first room, select ropes from your inventory. Enter the door on the right of the screen.

▼ Move to the top of the playfield (if you wish, return to the merchant shop and buy ropes). Try not to fall as more Arpagos will appear. Pick up the Arpagos egg in the nest at the top of the screen. Return to the bottom of the playfield and exit.

▼ Return to the merchant shop on the far left of the main street playfield. Buy 30 units of lamp oil, rope and bombs. Strike the Triforce to return to the overworld map.

ARU AINU

Enter Aru Ainu.

Go left and zig zag your way down the playfield. You may jump over the pigs or crouch and strike them. Go to the right of the playfield and enter the hut.

▼ To kill Dodongo, wait until it is on the opposite side of the cave; go to the bottom level and throw a bomb. Pick up the key and exit through the entrance at the top.

▼ Proceed to the hut at the right of the playfield and enter.

▼ Talk to Lubonga to receive the shroud. Strike the Triforce to return to the overworld map. Tykogi Tower opens.

+2 life Please

KOBITAN 1

Enter Kobitan.

Move to the lower left area and go into the second cottage.

▼ Time the throws of the Moblin spear throwers; you may wish to use a bomb to get the one on the lower level. Kill the Moblin spear throwers and take the lantern on the second level. Exit the cottage.

▼ Proceed to the barn and activate your lantern. Kill the vire (bat-

man), use a rope to reach the top level, take the key and exit.

▼ Now move to the middle cottage on the lower level and enter.

▼ Speak to Makoto; he takes the Arpagos egg and gives you the magic flute. Climb the stairs and strike the Triforce to return to the overworld map. Ahitaru opens.

SAKADO 2

Enter the tavern to the right of the merchant shop. Use your regular lantern and ropes to get to the doorway at the top as quickly as possible.

▼ Travel to the left of the screen and pick up the power sword (your life hearts will be restored). Return to main street.

▼ Enter Lika's house at the end of the street.

▼ Go up the stairs and out through the window to Pier Street. On Pier Street, proceed to the cemetery (the archway with the cross on top) on the upper level, and enter.

▼ Use a bomb to destroy the pillar, then move to the far left of the playfield and pick up the key. Exit through the gate you came in through.

▼ Go into the church at the right of the cemetery. Animation automatically plays on entering. Use the regular lantern to light up the playfield.

▼ Climb to the top of the church and use the shroud to attack Gibdo (the mummy), who disappears after you kill him. The Triforce is then displayed. Strike it to return to the overworld map. Washubi swamp opens.

WASHUBI SWAMP 1

Enter Washubi swamp.

These are very tough playfields! Try to keep your full life hearts so that you can use the power sword.

▼ Move to the right of the playfield, jumping between tree branches and riding on the backs of the Arkadai. Kill the tree slugs by crouching and shooting (it's difficult, so you may just want to avoid them).

▼ In the second pond, jump off the Arkadai before it submerges, then use the rope to get into the tree branches. Move across the tree branches and jump to the

island with the hut. Go in by the door.

▼ Try to jump on to the second Arkadai that comes your way. Ride it to the first stump and then get off (walk off its back). Wait for the other Arkadai as it travels back to the right. Jump on and ride to the island with the broken tree. Jump to the island and then across to the floating log. You can then hop across one Arkadai to the island with the hut. Go into the hut.

▼ Strike the Triforce to return to the overworld map. Hanyu forest opens.

HANYU FOREST AND WASHUBI SWAMP 2

Enter Hanyu forest. This is another difficult region.

Move towards the tree door at the far right of the playfield. It is advisable to "kill everything" on this playfield, preferably with the power sword or bombs. Kill the Tiktites by crouching and shooting. Enter the tree door.

▼ Go along the bottom of the forest playfield. Jump up and take the Hanyu spore on the tree stump in the middle of the playfield.

▼ Walk along the upper level of the playfield towards the right. Strike the Triforce (you may have to attach a rope to the tree to get to the upper level) to return to the overworld map.

▼ Return to Washubi swamp. Proceed to Grimbo's shack by following the directions in stage 5 (Wahubi Swamp 1).

▼ Speak to Grimbo who takes the Hanyu spore and gives you the power glove. Strike the Triforce to return to the overworld map. The fairy pool opens.

+1 life

AHITARU

Enter Ahitaru.

Go to the far right of the playfield. Shoot the bees or use the magic flute to stop them. Enter the cave on the bottom level.

▼ Kill the Gohma and exit through the cave at the bottom right of the playfield.

▼ Walk towards the right of the playfield along the upper level. Jump across the pit and talk to Sanda. She gives you water of life. (Life hearts restored).

Continue to the right of the playfield, and jump up to the level of the fish's eye.

▼ Use the power glove to remove the rock from the fishes eye and move through the opening. Speak to Yukan. Pick up the key he leaves after he disappears. Strike the Triforce to return to the overworld map. Shutoy Lake opens.

TYKOGI TOWER

Enter Tykogi Tower.

Proceed to the far right of the playfield. Kill the Arpagos and Octoroks.

▼ Use the power glove to clear the rock from the gate and enter the tower. Talk to Harbanno and pick up the key he leaves. Use the lantern to light the playfield and ropes to avoid wall masters. Climb to the top of the chamber, and enter a door at the top.

▼ Animation automatically plays when you enter this playfield. Strike Iron Knuckle with the power glove; he disappears and leaves a key. You receive a fourth life heart. Pick up the key and move to the door at the lower right of the playfield.

▼ Strike the chains above Mayor Cravendish. he gives you the magic lantern. Strike the Triforce to return to the overworld map. Dordung cave opens.

DORDUNG CAVE AND SAKADO 3

Enter Dordung cave.

Jump up the tree and make your way over to the left of the playfield. Kill the Jawbees or use the magic flute. Use the power glove or bombs on the Dodongos. Jump up the rocks and tree limbs to get over to the area on the far left. Fall down and enter the cave. Use the magic lantern to light your way and ropes to climb to the top level of the cave.

▼ Attack the Gleeok and pick up the heat crystal he leaves once he disappears. Strike the Triforce to return to the overworld map. Dodomai Palace will then open. Return to Sakado.

▼ Go to the blacksmith's shop, which can be found on the far lower right corner of the Pier Street playfield, and enter.

▼ Speak to Yukan. He takes the

heat crystal and gives you the magic sword (your life hearts are restored). Leave the playfield. Return to the main street and go into the baker's shop (you'll find it at the right of the playfield, second from the end).

▼ Talk to Habanno to receive bread. Speak to him again, then exit. Go to the merchant shop and strike the Triforce to return to the overworld map.

GOBIYAN SHIP

Enter Gobiyan ship.

Walk across the top of the playfield, then zig-zag down to the shore. Ride the backs of the Arkadai, timing a jump from the fourth to the fifth. Then jump up to the mouth of the ship.

▼ Proceed along the deck to the small doorway located on the mast in the top-centre of the playfield.

▼ Climb to the top of the mast playfield. Attach a rope to the beam holding the nest (top-left of the playfield), climb up and take the Arpagos feather. Take the key from the top-right, then you must return to the deck.

▼ Go to the cabin door at the top-right of the ship and enter.

Walk down to the reflecting shield and pick it up. Strike the Triforce to return to the overworld map. Shrine of Gamelon opens.

SAKADO 4 AND HANYU FOREST 2

Return to Sakado.

Proceed to the final house to the right of the main street and talk to Lika (twice). Strike her once to get the cloak. Strike her again so that she will take your fairy dust and change your cloak into the magic cloak. She disappears.

▼ Enter the merchant shop and strike the Triforce to return to the overworld map.

▼ Return to Hanyu Forest. Work your way over to the door in the tree stump to go into the second playfield.

▼ Move across the playfield and talk to Myra. She takes the Arpagos feather, turns your shroud into the magic cape, then disappears. Climb to the next level and strike the Triforce to return to the overworld map. Save game.

SHUTOY LAKE

Enter Shutoy Lake. Shoot the

Arpagos or use the magic flute to freeze them. Climb to the platform and go into the second hut.

▼ Take the key on the top left of the playfield; return to the previous playfield.

▼ Proceed to the hut on the far-right of the field. Use a rope or climb the tree to reach it, then enter.

▼ Leave through the door next to Impa.

▼ Go down the first ladder and then jump off the ledge to the landing. Step on the raft and ride over to the rocks. Jump forward to avoid the spearfish. Jump up the rocks to the door and enter.

▼ Use a combination of jumping, timing and ropes to get to the top of the tower and go in through the door.

▼ Use your magic lantern to light up the playfield. Go to the bottom of the playfield, remaining on the left side of the gap. Carefully edge your way out, then jump over it. Enter the door at the right.

▼ Proceed to the lower level, killing the Jawbees. Wait for the Moblin spear thrower to appear, kill it and take the key he leaves behind. Enter the chamber.

▼ Kill Wizzrobe by reflecting his spells with your reflecting shields. After you kill him, an animation plays and he disappears. Pick up the key he leaves behind. Use a rope to reach the tower door and enter.

▼ Go up the stairs and destroy the pillar with a bomb or the power glove. Speak to Lady Alma who gives you the canteen before she disappears. Strike the Triforce to return to the overworld map. Reesong Palace opens.

DODOMAI PALACE

Enter Dodomai Palace.

Go to the lower-right of the playfield, killing the spiders. Clear the pillar by using a bomb or the power glove. Jump on an Arkadai to move to the next playfield.

▼ Jump off the Arkadai on to the rocks and proceed to the exit at the top-right of the playfield. Use the magic flute against the bats.

▼ Go to the top level. Use the magic cloak to avoid Gleeok head blasts. Kill one of the two soldiers on the top level to receive the key. Enter the palace.

▼ Use the magic lantern to light your way and climb the banner to the left of the door. Use the magic

cloak to avoid the wall master. Fight until you reach the door at the bottom level on the far right and enter it.

▼ Proceed to the right, taking the key in the centre of the playfield. Use the magic cloak to avoid the wall masters. Return to the previous playfield. Select ropes from the magic pouch before going through the archway door. Go to the top of the playfield. Time the falling rocks and use ropes. Enter the door to the roof.

▼ Proceed to the right of the playfield. Use the magic cloak to approach Hectan. Kill him by striking him with your sword at close range. You are awarded a sixth life heart. Return to the Palace playfield.

▼ Enter either of the two doors at the top-centre of the playfield. Climb the stairs and strike the painting to the left of the door. Pick up the chamber key and enter the door.

▼ Talk to Duke Onkled. He disappears and leaves a key. Pick it up. Strike the Triforce to return to the overworld map. Nokani Forest opens.

NOKANI FOREST

Enter Nokani Forest.

Proceed to the tree at the far left of the playfield and enter.

▼ Go to the top of the tree area. Activate the magic lantern and use ropes when necessary. Kill the Tektites and flying eyeballs. Enter the tree hollow on the top-right of the playfield.

▼ Proceed to the top of the tree area in a similar manner and speak to Myra. She replaces your magic lantern with the fairy lantern, then disappears. Continue to climb until you reach the Triforce. Strike it and return to the overworld map.

SHRINE OF GAMELON

Enter the Shrine of Gamelon.

Go to the top of the playfield. Jump or use the magic cloak to avoid the Phyrandaii. Exit through the cave entrance at the top.

▼ Again, use the magic cloak against the Phyrandaii and watch out for the deadites. Jump straight up the centre rock formation and move to the extreme left edge of its top. Activate the magic cape to jump the chasm, then go to the shrine.

▼ Enter the shrine. When Omfak's

head appears as a mouth, shoot him in the mouth. Omfak disappears after the animation and leaves the Wand of Gamelon behind. Take it, then strike the Triforce to return to the overworld map.

REESONG PALACE

Enter Reesong Palace.

Use the magic cloak to make yourself invisible to the Phyrandaii. Go down to the lower level and through the door on the left.

▼ Proceed to the far left of the playfield. Use the power glove to destroy the boulder. Select the fairy lantern before you enter the palace.

▼ Light up the playfield. Avoid the falling rocks. Jump to the ground and kill the spider. Climb the ladder and watch out for the Goriya's boomerangs. Leave through the door at the bottom of the playfield.

▼ Go to the top of the playfield. Strike the second head, pick up the key that is left and enter the gallows.

▼ Go to the right of the playfield and drop into the cistern. Time the falling rocks and fall to the square grate. Jump over to the steps and climb the ladder. Exit through the gate at the top.

▼ Move over to the right and avoid the falling spikes. Use a rope to climb up to the ledge; kill the Goriyas. Proceed along the top level towards the right and kill the remaining Goriya. Pick up the key he leaves behind, then return to the cistern.

▼ Exit through the square grate at the bottom-left of the cistern. You will reappear in the centre of the courtyard.

▼ Enter the palace again and out through the door at the bottom right of the playfield. Proceed to the top of the playfield and through the gallows door. Go to the first door on the upper level of the playfield and into Ganon's chamber.

▼ Animation automatically plays on entering this playfield. Climb to the top and throw the Wand of Gamelon at Ganon to kill him. He disappears after the animation and leaves the key to the upper chamber.

Pick it up and enter the green door.

Talk to King Harkinian to free him.

GAME ENDS

LITTLE DIVIL

LEVEL 1:

▼1) You walk towards the bridge. A green bridge guardian armed with a club attacks you. Press an action button and move the joystick to the south east. Hit the guardian five times. The guardian will disappear into the gorge. Continue and enter the tunnel ▼2) Continue. Pass the crossing. Don't step on the electrical bolt on the floor near the torches or you will be electrified. A wall blocks your passage. Turn to the right. Turn to the right again. Take the gold on the floor, walk across the gap (press button 2 and continue). Take the new gold pieces and eat the apples (provided you have already lost some memory).

▼3) Return to the crossing near the entrance of the tunnel. Move to the right. Place yourself in front of the door and press button 1. You enter the Goodies Room. Here you find spider spray (2,966 coins), a bucket (10 coins), a needle (1,099 coins) and a sickle (3,456 coins). Buy spider spray and the bucket and leave the room.

▼4) Pass the crossing and open the door of the room in front of the Goodies Room. You enter the Spider Room. A big spider spews out little spiders which try to weave a web around you. Use the spray you have just bought to kill the giant spider before the web is finished. Move close to the spider and press button 2 to spray (the spider should flash).

▼ Use button 1 to squash the little spiders with your feet. You must then press button 2 as fast as possible and neglect the little spiders. Once you have sprayed the spider 16 times, it explodes. Pick up the torch it leaves behind. You leave the room. The room disappears and energy is restored. (This happens every time you finish a room, with the exception of the Goodies Room and the Save Room.)

▼5) Move up again and enter the first tunnel on your left. Explore the tunnel on your right. Try to get past the heads by walking near the wall. Take the key, turn round and walk towards the Swamp Room.

▼6) In the Swamp Room, you find yourself standing on a rock.

You face some other rocks that move up and down in the swamp. Jump from rock to rock until you reach the fire monster on the wall. Your moves are:

- Pull the joystick down and press a button to jump down.
- Pull the joystick right and press a button to jump up.
- Repeat the first movement.
- Repeat the second movement twice.

▼ Don't jump on the final rock until most of the fire monster's breathing has died down. Once you have landed on the far right-hand rock, fill your bucket with water and pour the water into the fire monster's mouth. The fire monster turns into mud. You leave the room and life force is restored.

▼7) Continue and explore all tunnels. Jump to avoid the spikes in the floor (the spikes are located near the skeletons). Take the food, the pieces of gold and the life heart. Move towards the centre of the tunnels when you see windows in the walls, otherwise you will be smashed by the prisoners. You should be able to gather more than 20,000 gold coins. Go back to the Goodies Room and buy the items that are left (the needle and the scythe) as soon as you have enough gold coins.

▼8) Walk towards the Save Room. Before you can enter the Save Room, you must pass a closed door. You can only open this door if you found the key in stage 5. Enter the Save Room. Walk to the bed if you want to save the game. Move to the stairs to exit without saving. It's important to remember the position of the Save Room for later use. Keep in mind that you can always return to the Save Room to restore energy.

▼9) Continue and walk towards the Platform Room.

▼10) In the Platform Room, you must find the crystal. Jump across the platforms by holding the joystick in the desired direction and pressing an action button. Avoid the bones. If you are hit six times, you return to the tunnels. When you jump on round platforms, a doorway appears. Enter the doorway to be transported elsewhere in the room. Once

you have got the crystal, you must re-enter the doorway you last left.

▼11) Explore the area south of the (disappeared) Platform Room. Don't leave until you have found the key.

+1 line

▼12) Return to the area north of the former platform room. Look on the map. On the left of the map you will see a tunnel that is marked with two signs. These signs mark the stairs you passed by before. Move to the left. Now you cross the tunnel with the stairs. Open the door with the key you found before. Choose the first tunnel on your left and enter the Arena.

▼13) In the Arena, you need the needle. A sumo wrestler attacks you. Punch or kick the wrestler to win the fight. You must hit the wrestler six times. After the sixth hit, you bring out the pin and prick the wrestler. If you are hit nine times by the sumo, you lose the fight.

▼14) Continue and enter the Death Room. Inside, you have to destroy three skeletons and Mister Death himself. Kick Mister Death once to make the first skeleton appear. To destroy a skeleton, you have to kick it six times (button 1). Then jump on the pile of bones the skeleton has crumbled into (button 2). After you have got rid of all three skeletons, you can destroy Mister Death by kicking him twice. Leave the room by entering the door.

▼15) Continue and turn right at the crossing. Enter the Siren Room and play the "Simon says" game. Repeat the symbols given by the mermaid by jumping on the backs of the three fish. The fishes symbols are: left fish), middle fish I, right fish <.

▼ You can only leave the room after the game has been completed. You win after you have completed the five series. After the second winning guess, the mermaid is caught. You will leave by a trapdoor.

▼16) Continue. Turn right at the crossing and take the key. Return to the crossing and choose the right tunnel. Climb the stairs and enter the Furnace Room.

▼17) In the Furnace Room you must set the three furnace dials so that the barriers are removed. Then the rope is burned and you can pick up the anvil that

appears. Use a button to kick the slug that constantly changes the settings of the first dial. To set the dials, you must put Mutt in front of a dial and push the joystick up.

▼18) Return. Move down towards the bottom of the map. Open the door with a key, walk over the stairs and take the gold. Return. Turn left at the third crossing. You have reached the exit. Two hands will appear and take away all your gold coins. If you collected enough gold coins, you receive a key. If not, you have to go back and look for the remainder of the money. (If you gathered 52,669 gold coins, the hand will take away 51,000 coins.) Use the key to open the door and continue.

▼19) Open the door to the bridge. Defeat the bridge guardian (toad). You need the scythe you bought in the Goodies Room to survive. To defeat the toad, you must pull up the joystick while pushing a button. Jump back after each hit. The toad will turn into mud and disappear. Cross the bridge.

▼20) You have now reached the Lost Souls Room. You see three statues. Each statue shows an object (a torch, an anvil and a crystal). Each time you walk past the statues, a ghost is released. You must have the required objects to move to the next level.

LEVEL 2:

▼21) Beat the purple bridge guardian and enter the tunnel. Move to the left and take the key. Turn round and continue. Enter the Goodies Room. Look at which objects can be bought and their prices (sunglasses 1,111 coins, magnifying glass 5,463 coins, a piece of wood 1,243 coins, an axe 2,000 coins and a cravat 9,032 coins). Return as soon as possible to buy the sunglasses. Leave the Goodies Room and return to the tunnel that leads to the entrance. Move right. Continue, open the door with the key, traverse the gap and enter the Sacrifice Room.

▼22) In the Sacrifice Room, you need to pull ropes to raise a series of platforms. To pull a rope, you position Mutt in front of it and press a button. After the platforms have been raised, you move towards the first platform. Then

you automatically walk towards the woman and tie her up. The woman gives you a kiss. You receive a love heart and leave the room through the door (the woman changes into a doorway). Possible sequence: 2-3-6-2.

▼ 23) Choose the right tunnel, take the key and enter the Save Room.

▼ 24) Leave the Save Room and choose the second tunnel on your right. Take the key and the food. Turn around, continue and enter the Gob Room.

▼ 25) In the Gob Room, you have to reach the doorway at the upper right-hand corner of the room. Bouncing balls, crumbling bridges and a green gob monster will make your task extremely difficult. If you lose the game several times, return to the Save Room to restore your powers. Use the first bridge. Look where the bouncing balls reach their highest position and move to that place. The middle of the bridge will crumble. Press a button and move the joystick to jump and move to the second save area.

▼ Then hide between the second and third gargoyle head. Be alert. If the green gob catches you, you will be eaten. Hide between the first and second gargoyle head. The green gob will now be jumping in front of the exit door. Take your chance! This stage seems more difficult than it is.

▼ 26) Continue. Open the door with a key. Continue and walk towards the Dragon Room. Keep in mind that you can find a heart in the left tunnel near the entrance of the Dragon Room. Enter the Dragon Room.

▼ 27) Use jewels to plug the nostrils and then pick up a brooch. The jewels are piled up at the lower left of the room. Press a button to pick up a jewel. Move a little to the right. Then press a button again to throw the jewel towards the dragon. Throw from the following locations: the bottom, and the right side of the stone just on the left of the nostrils. Plug the second nostril immediately after you have plugged the first one. Then walk to the gold coffer with the skull in it. Mutt will pull out the brooch and leave the room.

▼ 28) Choose the first tunnel on your left and enter the Skull Room.

▼ 29) In the Skull Room, an eyeball is hidden under one of the skulls. Then the skulls are switched around. Indicate which skull contains the eyeball. You win after three correct guesses. The game is over when you make three incorrect guesses.

To make the game more difficult, birds fly above you and hit you on the head. Four hits will cause death. At the end of the game you receive a dice. The room disappears.

▼ 30) Continue. Choose the tunnel on your right and take the plan of the minefields. From now on mines will become visible. Continue and look at the painting on the wall. If you have already got the sunglasses, you see three coloured bottles (red, green and blue).

▼ Turn back, move to the right and continue. Do not touch the bombs. Open the door with a key. Continue and collect objects.

▼ 31) Return to the Save Room to restore energy.

▼ 32) Walk to the Goodies Room and buy all items. You should have 25,000 gold coins by now. This amount will do. Leave the Goodies Room (enter the Save Room if necessary) and go to the Arena.

▼ 33) Strike the enemy (a grey man with white hair) with your axe.

▼ 34) Continue. There is no need to explore the tunnels on your right. Move left and enter the Witches Room.

▼ 35) Empty the potions into the cauldron in the following order: red, green and blue. (The solution can be found in the portrait in the dead-end tunnel near the Safe Room. You need the sunglasses to see it.) If you walk close to a bottle, Mutt will grab it. Then press button 1. Walk over to the cauldron, move the joystick up and press button 1. Now Mutt can run out of the room through the door on the other side of the witches. Then run in a zig-zag motion past the cat. The creature will chase you as soon as you become small.

▼ 36) Continue and explore the tunnels on your right. Take the gold and the key. At a certain moment, the cursor on the map doesn't move anymore while you are still walking in a tunnel. This means you have reached the endless tunnel. Just turn back.



Don't enter the Bubble Room before you have found the key. To restore energy, just step on the X sign on the floor (in the tunnel that leads towards the key) and press button 1.

▼ 37) Continue to the left and enter the Bubble Room.

▼ 38) In the Bubble Room, you stand on a ledge and face a room full of floating bubbles. From time to time, a bubble appears with a lever in it. Try to catch the lever by jumping across the bubbles. Preferably choose big bubbles. Then return to the left edge. Once Mutt has returned, he will place the lever in the hole and release the platform on the other side. Then you must jump to the other side. The room will disappear and lives will be restored.

▼ 39) Continue and explore the tunnels north of you. Search for the key and take all the gold that is still there. Then move to the exit. Suddenly a hand will come out of a window and a voice will ask for your gold. (You have 60,151 coins, 2,800 will be left).

Once you have given your gold, you will get a key and you can open the door. Continue and open the door towards the bridge.

▼ 40) Beat the bridge guardian with your scythe.

▼ 41) Move along the statues. They show a heart penetrated by an arrow, a brooch and a dice. Now you leave level 2.

LEVEL3

▼ 42) Beat the bridge guardian with your stick. The monster falls into the chasm. Enter the third

labyrinth.

▼ 43) First explore the tunnels on the left of the entrance. You will find a key here. Step on the X sign and push button 1 to restore energy.

▼ 44) Return to the entrance and enter the first tunnel on the right. Explore all tunnels south of the main tunnel. Then walk towards the Save Room. Use your key to open the door. Continue and search for the second key. Visit the Save Room to restore your energy. Leave the Save Room and walk towards the three-dimensional maze.

▼ 45) Travel down through the three maze levels and kill all the monsters. Collect the laser gun (blue level 1), the ladle (blue level 1), the weights (purple level 2) and the mug (green level 3). Then try to reach the end of the maze and exit.

▼ To kill the monster, you must get the laser gun. Press button 1 to fire the gun. A monster only dies after it has been shot several times. Try to avoid the fireballs that are shot by the monsters. Jump by pressing button 2. If you are hit three times, you go back to the beginning of the maze.

▼ The objects you must pick up can be found on the platforms. You get access to these platforms by entering the pagodas on the maze and pressing button 1. To return to the maze, you have to enter one of the doorways on the platforms. Some platforms have an elevator that brings you to the other levels. Press button 1 and move the joystick to jump on and

LITTLE DVL

off the lift.

▼ You will be hampered by coloured blocks. You can only walk on blocks that have the same colour as the walkways of your level. Just stand in front of the blocks with changing colours, wait until the blocks in front of you change to the correct colour (eg blue for level 1) and then quickly walk across ALL the blocks.

After you finish the maze, it disappears. Your powers are restored. Consult the map which is joined to the guide.

▼ 46) Continue and explore the tunnels on the right side of the maze. The exit can be found at the bottom right. The two keys are located near each other. Once you have reached a closed door, you know you are near the exit. Give the money to the hand (23,240/rest: 22,400). You receive a key. Open the door with the key, move towards the exit door and leave the labyrinth.

▼ 47) Beat the bridge guardian with your scythe.

▼ 48) Walk through the Lost Souls Room. Hand over the mug, the ladle and the weights.

LEVEL 4

▼ 49) Beat the bridge guardian with your stick.

▼ 50) Enter the first tunnel on your right. Continue and again choose the first tunnel on your right side. Enter the Laser Room.

▼ 51) Walk across the moving walkways while avoiding being shot by the lasers. Then take the tennis racket and return to the entrance. As long as you are standing on the platform, the walkways shift around. Once you have stepped on a walkway, it will only move when you do. To reach the racket, you must move on the first walkway when it forms an "L" with the platform. Then move your joystick in the following directions:

- a) up
- b) right
- c) up
- d) left
- e) up (twice)
- f) right (twice)
- g) up (three times)
- h) left (four times)
- i) down
- j) right

- h) up
- i) right
- j) up
- k) left
- l) up
- m) right
- n) up

▼ To return to the entrance, you must wait until the walkway and the platform form a backward "L". Then move the joystick in the following directions:

- a) down
- b) ight
- c) down (twice)
- d) left (twice)
- e) down
- f) left
- g) down (three times)
- h) right (three times)
- i) down (twice)
- j) left
- k) down

▼ 52) Turn back and choose the tunnel on your right side. Take the gold and return to the main tunnel. Use the X sign to restore energy. Enter the Goodies Room.

▼ 53) In the Goodies Room you can buy a sword (3 coins), a bible (545 coins), a hammer (3333 coins) and a knife (1245 coins). Buy them all.

▼ 54) Leave the Goodies Room and continue. Take the plan of the minefields and restore energy by using the X sign. Enter Lava Room.

▼ 55) In the Lava Room you stand on a ledge above a pool of lava. Platforms are floating on the pool. From time to time a key appears on a platform. You have to jump across the platforms, take the key and reach the other side of the pool.

▼ Press a button and move the joystick in whichever direction to jump from the ledge on to a platform. You will land on a platform in the middle row. The keys will appear in the left or the right row. Press a button and move the joystick in the direction needed to jump across the platforms. You can also move on to a platform without jumping (just use your joystick).

▼ Attention: To jump forward, you have to move the joystick north east. If you risk floating off screen, you can try to jump back on to the ledge (move the joystick south west). Move the stick north west

to jump left and south east to jump right.

▼ 56) Enter the Save Room.

▼ 57) Leave the Save Room, turn to the left and take the key. Turn back, open the door with the key, continue and enter the Dark Room.

▼ 58) Jump (push the joystick and press a button) and walk to the exit square. The exit (on the left of the playfield) and the entry squares are both indicated with two half moons. You can change the position of the squares by moving the switches. You must move constantly. If you stand still for too long, you will be transferred to other locations by a ghost. After you have been transferred three times, you return to the tunnels. The ghost will not touch you if you pause on a square with a switch.

▼ 59) take the gold. Turn back when a wall blocks your way. Enter the arena.

▼ 60) Use the tennis racket to beat your enemy (the brat). You must hit the boy three times to win the game. Move your joystick to swing your racket. The direction in which you must move the stick depends on the colour of the balls: green ball: joystick up; pink ball: joystick down; white ball: joystick left; yellow ball: joystick right. You don't need to press a button in this game.

▼ 61) enter the Hourglass Room. You see a tree with three skulls in the centre and two goblins on a branch on both sides of the skulls. Throw eyeballs into the eye sockets of the skulls. Meanwhile avoid being shot by the two goblins. Push the joystick up and press button 1 to throw eyeballs. Shoot from the middle of the room. The demons can't track you in the left and right corner of the room. Once you have been hit four times, you return to the tunnel. You can leave the room by walking to the extreme left. After you have finished this game, the tree sinks and you leave the room from the right.

▼ 62) Explore the tunnel on your right. Move to the right again and take the key and the energy heart. Turn back to the main tunnel without exploring the rest of this tunnel branch. There are too many spikes here. Enter the Solitaire Room.

▼ 63) Walk across the board and

avoid the demon. Go to the top right edge of the board. The directions are (indicative): right (2 times), up (3 times), right (extreme right), up (towards the finish). Start moving before the demon makes his first move. The demon changes into a chess piece, take this and leave.

▼ 64) find the key (in front of the cheese) and enter the Chasm Room.

▼ 65) In the Chasm Room, you must open the door on the bottom right of the screen so that you can get the shield. You can open the door by activating the switches on the far right of the playfield and on the two fixed platforms (three switches in all). Jump on to the floating platforms to reach the switches on the fixed platforms. Avoid jumping on to floating platforms with switches as this would undo the switch already activated. The guardians will try to prevent you from making your way across the chasm. If you are hit three times by an arrow or only once by a spear you lose the game.

▼ 66) walk into the left tunnel, take the three keys (you should have 5 keys now) and the gold. Turn back to the main tunnel, then explore the tunnel on your right. Open the three doors with your keys and take the huge amount of gold coins you find there. Go back to the main tunnel. You now face a door with a window near it. A hand will appear and take the gold (you start with 199674 coins, 39674 coins are left). You open the door with the key you received in exchange for the gold. Open the exit door (in the inventory you find a sickle, a racket, a chess piece, a shield, a sword, a hammer, a book, a knife and a pamphlet).

▼ 67) Beat the bridge guardian with your scythe.

▼ 68) Walk across the Lost Souls Room. The racket, the shield and the chess piece will wake up the ghosts.

LEVEL 5

▼ 69) Beat the bridge guardian with your stick.

▼ 70) Choose the left tunnel. Continue, turn into the first tunnel on your left again and enter the Save Room. Remember the exact position of this room. Leave the Save Room and continue. Go into the Chess Room.

▼ 71) In the Chess Room, you

have to blow up the wizard who sits on an eyeball and chases you around the room. The wizard must be blown up 3 times to complete the game. Press button 1 to drop bombs on the wizard's path. You can only use 1 bomb at a time. The bombs detonate after about 5 seconds. If you stand still for too long, the floor sucks you up. If you are sucked up or caught 3 times, you are sent back to the tunnels. Exit through the opening formed by the chess pieces at the top of the chess board.

▼ 72) Enter the second tunnel on your left and turn left again. Open the door to the Rodeo Room.

▼ 73) In the Rodeo Room, you must keep Mutt on the back of a bucking bull. Therefore, you have to match the bull's movements. Move the joystick down if the bull moves his head down. For the first few moves you can look at the indicator in the upper right corner. To mount the animal, you must place Mutt next to it and press a button. If you win this game, the skeletons on the fence give you a hat and guns. You will find the hat in the inventory.

▼ 74) You will notice that some traps light up. If you enter them, you are transported to another position in the same maze or to one of the other mazes. Once you have explored the entire maze you jump into lighting gap 1. You are now transported to maze 2 (trap 3).

▼ 75) Turn back, choose the first tunnel on your left and then choose the left tunnel again. Enter the Goodies Room. Buy all the objects: watering can (2000); spear with axe (2500); Greek helmet (234); message on pamphlet (908); painting (786) and the grenade (11.111). Leave the Goodies Room and enter the Garden Room.

▼ 76) In the Garden Room you must jump across flowers that can eat you up to the exit (follow the bottom left pathway). To jump on to a flower you must face it, press button 1 and push the joystick in the direction of the flower. Be quick or you will be eaten. You must also avoid the white balls that the daisies spit out, which then bounce on to the flowers. It is best to jump on the first daisy immediately after it spits out a ball. But first you must reach the flow-

ers. Press a button. Mutt takes the watering can you sold in the Goodies Room and waters a flower. The flower grows and you can then jump on to the other flowers.

▼ 77) Enter the Bar Room.

▼ 78) In the Bar Room you must shoot the bartender and the skeleton gunner with the gun you received in the Rodeo Room. Press button 1 to use your firearm. Shoot the bartender when he has come out from behind the bar. Move to the left of the room to shoot him. Dodge the bullets that are fired at you and avoid the holes that are cut in the floor. When you have killed the bartender, the skeleton appears. Once you have killed it you must take the key. You can't leave the room without the key.

▼ 79) Take the gold and enter lighting trap 4. You are transported to maze 3 (trap 5).

▼ 80) Enter the Medusa Room.

▼ 81) The Medusa throws fireballs at you. You must kill her by reflecting these fireballs with your shield (keep button 1 pressed to hold up the shield). Meanwhile, snakes crawl around on the floor trying to touch you. Go into the snake mouth so that you can leave the room.

▼ 82) Take the gold and jump into lighting trap 6. You are transported to maze 4 (trap 7).

▼ 83) Take the gold and continue. Turn left and go to the left again. You see lighting trap 8. Continue and turn left. You see lighting trap 9. Explore the rest of the tunnels and return to lighting trap 8. Jump into the gap to reach maze 5 (trap 10).

▼ 84) Explore the south of the maze. You will find lighting trap 11. Enter the Real Dark Room. This resembles the Dark Room of level 4. This time, however, the lights are out. You must use the flashlight, which you got in the spider room, to light up the walkway. Lighting flashes will give you an overview of the labyrinth. The exit is at the top of the playfield (the platform with the 2 half circles).

▼ 85) Walk to the right and enter the Demon Room.

▼ 86) Run along the spine runway



towards the trampoline. Put Mutt on the red area facing the trampoline and press button 1. Press button 1 again as soon as you reach the trampoline. If your timing is perfect Mutt bounces on it and hits the teeth of the demon. Don't stand still or you will be killed by a snake. You must hit the teeth 4 times to win.

▼ 87) Jump into trap 15 to enter maze 7 (trap 16).

▼ 88) Explore the maze and enter the Arena.

▼ 89) Beat the green swordsman using your spear with axe. You can jab straight out (press a button and push the joystick to the right), swipe from the side (press a button and push the joystick to the upper right) or smash the axe downwards (press a button and push the joystick to the bottom right). Jump to avoid the fireballs that your enemy spits out. The swordsman turns into a carpet and you automatically enter the Lost Souls Room.

▼ 90) Walk across the room and give the watering can, the spear with axe and the cowboy hat.

▼ 91) You have finally reached the overworld. But can you trust that lady with the snakes?

▼ Remark: At the end of level 5 there is no hand asking for gold. So you only need enough gold coins to buy the items in the Goodies Room.

▼ General remark: Sometimes you are killed in the tunnels although you still have enough energy. Just save from time to time.

BURN:CYCLE

ACT 1: GETTING OUT OF SOFTECH

1) Inside the Core and the Heart

Object: To get out of Softech Corporation and to the lifter pad.

You wake up inside the core of Softech where you've just been stealing software. While you were wired into their system there was a power surge and you wake up on the floor. The monitor in front of you reads Burn:Cycle.

▼ Near the monitor is a strap-on heads-up display (HUD) unit. You need it to keep in touch with your accomplice, Kris, and find your way out of the heart of Softech. Put your cursor over it, hold down an action button, and move the joystick down to drag it into your inventory. This triggers a movie showing you putting on the display and the HUD activates. Once you've put on the HUD, you can turn left or right to face the door leading out of the core. If you turn without putting on the HUD, you'll be shot automatically.

▼ Once you're out of the core, use the mapping function on the HUD to find your way out to the lifter pad. The compass points in the lower right of the mapping screen show you the direction in

which you must travel to move towards the lifter pad. Shoot the guards standing in your way before they hit you. If three guards hit you, you're dead. When you reach the lifter pad you're too late to save Kris and the door shuts in your face.

2) Lifter Pad Door

Object: Find a way to open the door to the lifter pad.

Look in your inventory. Towards the left, you see a green splotchy-looking thing. Click once on this to see it close up. It's the time-bomb that you cleverly brought with you on the raid. You can set the timer to anything from zero to 60 seconds. Make sure it's set for at least 20 seconds or so, then return to regular view. Take the bomb from the inventory and place it on the door. You'll hear it ticking away.

▼ You are now standing in front of a door that is about to explode. Turn away and move once in any direction. Wait for the explosion and then go through the gaping hole to the lifter pad.

Note: after you go through the blown door, if you try to re-enter the heart of Softech you get shot automatically.

3) Lifter Take Off

Object: Get the lifter off the ground.

When you go through the door to the lifter pad, you see Kris's body. Move towards her. When you're beside her click open her jacket, which contains a Karmic Card and a Lifter Key. Take them both and move towards the lifter. Grab the Lifter Key and move it over the key slot in the lifter door. This will put you in the driver's seat.

▼ To take off, select a destination. Do this by clicking towards the left of the lifter control panel in the area of the screen that says SAT-NAV SYSTEMS. Unscroll the map. Only two destinations are available: Urban Central and Ex-Urb Site. You can go to either, but for the direct winning path scroll to Urban Central. When the location is selected, move right to access the power-up console.

▼ There are three buttons on the power-up console: POWER, SYSTEM and VTO (Vertical Take Off.) Hit POWER first, SYSTEM second and VTO last. You are now in the air.

4) Shoot-out Over Softech

Object: Shoot all the mines Softech security aims at you before you get toasted.

After you take off, a shooting game starts. Mines are flying at you. Aim with the red crosshair and lead your target. You should land safely in the street.

ACT 2: GETTING TO THE TELEVERSE

1) The Street: Why Doesn't The Lifter Work Anymore?

Object: Find out why the lifter doesn't work, then explore the area.

When the lifter lands, you'll be in the Street. There are several places to go to:

- ▼ The Sum Zero Bar
- ▼ The Karmic Church
- ▼ The Hotel
- ▼ The Landing Pad.

Start on the Landing Pad. Get out of the lifter — you'll be looking at it from the outside.

Click on the rear to approach the engine; click to expose it. On the left of the engine panel is a hatch with an OPEN button. Click to open the hatch, grab the item you find there and put it into your inventory. It's a burnt fuse and you have to get a new one. Spend time wandering around to familiarise yourself where things are. The only way you can die is by trying to enter the hotel — so don't! Then go to the Karmic Church.

2) Karmic Church

Object: Solve the hexagon puzzle to download your data and receive credit.

In the Karmic Church find the one "booth" you can enter, then go in. Approach the screen where a film plays, showing the parts of a hexagonal design rotating harmoniously. The parts are then shuffled. Rearrange them so that they rotate harmoniously. Then you start downloading the stolen information in your brain and get paid for it. You have credit. Go back to the Street and head for the Sum Zero Bar.

3) Sum Zero Bar: Psychic Roulette

Object: Win a game of Psychic Roulette and collect a prize.

Enter the bar and go into the Psychic Roulette room. Whip out that Karmic Card and put it into the Psychic Roulette kiosk. You change to the Psychic Roulette game where you can choose whether or not you want to hear instructions.

In this game you sit across from another player. Between the two of you is a ring of symbols. The object is to choose three symbols to form a triangle. The symbols fly towards you. A click chooses the symbol currently flying towards you, and it's then shown with a white ring around it. After you pick, your opponent has a turn. His symbol is shown with a red ring. If either of you pick up a symbol that has already been chosen you lose a turn. The first person to make a triangle wins. Note that all sides of the triangle must be even; there must be a space two symbols wide between



each of the selected symbols in your triangle.

▼ You have to win a game. It is taxing on the brain, so while you play it, the clock on the Burn:Cycle virus runs a little faster. When

you finish your first game, whether you win or lose, you end up in front of Asky. This the guy who knows his way around the Televerse. If you've tried to wake the chap in the lounge in the bar, you may suspect that Asky can help you set off his alarm clock. Insert your Karmic Card in the slot on Asky, then remove it. You will now be able to talk to Asky in the Televerse by the bar TV.

▼ Play until you win, then go out to the bar. Here, the barwoman cruises by and congratulates you. She then offers you one of five prizes. You really want the fourth from the left ("metaNeural nanowetware" — blue package). Drag this into your inventory.

4) Sum Zero Bar: First Zip Encounter

Object: Get the derm and the decoder card from Zip.

Go over to where Zip is sitting at the bar. (He's the one sitting alone in the lounge.) He's asleep, off in cyberspace. You've got to wake him up. When you're looking at Zip, there's a device near him on the lower part of the screen. It's the bar TV. Click it and insert your Karmic Card. Read your incoming mail. It takes you to Asky, who gives you software to wake up Zip. When you return to the bar TV, custom software appears. Click it and Zip says hi from the Televerse and tells you he'll meet you back in the real world. Now wake up the rug rat.

Approach Zip and click when the dialogue balloon cursor displays over him. He wants to do a deal. Give him the burnt fuse. He'll only take cash for a new one. You don't have any. Give him the prize you won at the Psychic Roulette. Now he's happy. He gives you two things: a derm and a decoder card.

▼ You can use the derm if you like. Click on it in your inventory, then click on the close view of it. It peels back. The medicine will help slow down the virus. (This adds about half an

hour to your available time.)

ACT 2: GETTING TO THE TELEVERSE

5) SAVE GALA

Object: Shoot the bad guys before they kill you and Gala.

After you get the decoder and the derm, turn away from Zip, which triggers a film. You see Gala having a hassle with two tough guys. She tosses you a gun. Kill the guys before they kill you. If you survive, make a deal and arrange for her help later for cash. She gives you a pager to reach her, but there's only one location where she is useful.

6) The Hotel: EXTERIOR

Object: Get rid of the guard. Go back into the street and approach the hotel. Stop when you see the guard pacing back and forth in front of the building. Access your inventory and click on the pager. In the close view of the pager, click on the pager button. Gala comes running and takes care of the guard. Search the guard and find a communication device.

7) The Hotel: Guard Box

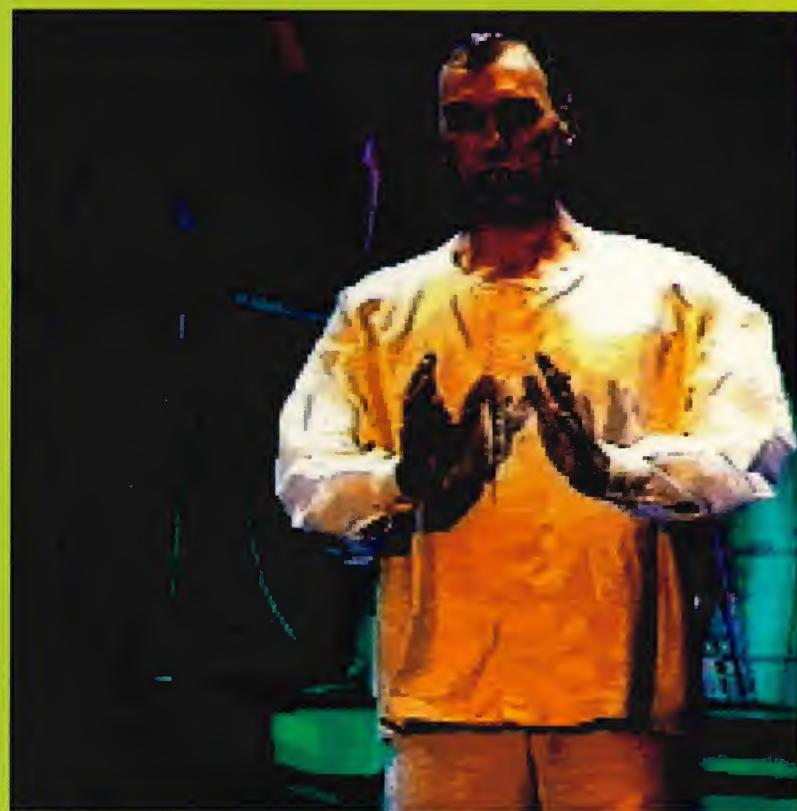
Object: Figure out the code to the guard's communication device.

The communication device is called the guard box. Pull out the decoder card from your inventory and insert it into the guard box. Scroll around until you find 4 numbers that fit neatly into the 4 holes in the decoder card. Or just cheat and key in 1965. You must have the decoder card in the guard box before you can enter any numbers.

▼ There's a button on the top right of the guard box labelled TRANSMIT. Hit this button and an image of your face is transmitted to all the guard's mates. Do this 3 times and the guys work out where you are and toast you.

▼ Once you have cracked the code, the information about the building comes up. Click on ACCESS and Gala discovers a way to get in the back.

8) The Hotel: Hallways



Object: Get to Cutter's room without getting blown away.

After Gala spots the way in, you end up at a space to which you cannot normally navigate. It's the rear service elevator. Go forward 3 times and enter. Explore this area in any other way and the guard kills you.

▼ When the lift stops, hit the DOOR button to open up the door. You are in the hallway. Carry out the following directions exactly and you will end up in Cutter's room. Deviate and you will be shot by a guard.

- ▼ Forward
- ▼ Forward
- ▼ Right
- ▼ Forward
- ▼ Forward

9) Cutter's Room: Safe

Object: Solve the combination on the safe and open it before it blows up in your face.

You are in Cutter's room; approach the safe near the bed.

▼ View it close up. Once you get close, audio normally plays, telling you that there is a light silicon explosive coating on the safe. Take too long and it will blow up.

▼ There are 3 bands of lines on the safe. There are yellow, red and green dots at the top and bottom. You need to scroll the graphics so that the top yellow

dot connects with a single line to the bottom yellow dot.

▼ Save your game before you do this puzzle as you might not solve it in time. Keep trying. When you have connected all the dots, a button appears on the left of the safe. Click and it opens up. Inside the safe you find the following:

- ▼ Cash;
- ▼ Mystery green ball;
- ▼ Green smoke bomb;
- ▼ Lock breaker;
- ▼ See-through smoke heads-up display (HUD.)
- ▼ Take everything. When you take the HUD you automatically start wearing it.

10) Cutter's Room: Getting Out

Object: Find a way out of Cutter's Room without getting shot by a guard.

Turn around to face the door you have come in. Just to the right is an air vent. Move closer and click on it to open it up. Drag the green smoke bomb into the air vent, and you have an instant smoke screen.

▼ You need to use the HUD to see through the smoke so that you and Gala can find the exit. As you look through the eyeholes you will see a line just below which represents the visible spectrum. Above the line is a triangular pointer. Its position shows the setting

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at which the HUD must be for you to see through the smoke. Below the line is another pointer which adjusts the setting of the HUD. Grab this pointer and the other pointer begins moving. Drag the below-the-line pointer around so that it keeps pace with the other pointer. When the two are close enough, you move through the smoke.

Keep doing this until you reach the end of the navigation sequence, then let up on the action button. You are now outside the hotel. You pay off Gala, and still have cash left over to pay Zip. Head to the Sum Zero bar again.

11) Sum Zero Bar: Second Zip Encounter

Object: Get the new fuse from Zip.

Go over to talk to Zip again. He is awake now. Give him the cash he wants and he will give you a new fuse for your lifter. Go back to the lifter pad.

12) Fixing the Lifter Engine

Object: Install the new fuse and fix the engine by arranging the mir-

rors so that the beam bounces off all four blue contact points.

Open up the back of the lifter again. Hit the OPEN button and drag the new fuse into the slot. Hit the CLOSE button, and the RAD HAZ panel opens up. Three little disc mirrors appear on a grid.

▼ To get the lifter working, rearrange these so that when you hit the TEST button, the beam bounces off the mirrors and hits the top, right, and bottom contact points. It is not easy.

▼ A basic hint: when they are in the correct positions, the mirrors are near the centre of the grid, side by side, in a row. The middle mirror is slightly lower than the left mirror, and the right mirror is higher than the other two. (If by some wild chance you find this easy, try doing it with only two mirrors. It is possible.)

▼ Give up? We're leaving in a cheat hotspot. Want to know what it is? Sure? OK. Put the cursor over the letter B in the text under the RAD HAZ panel. Push action button one, then two, then one, then two. The mirrors are now in the correct positions.

▼ Once you've rearranged the mirrors correctly and fired the test beam, you take off automatically.

Be ready to shoot again.

13) Shoot-out over the Street

Object: Survive more flying mines.

This time, someone's shooting at you from the street. Lead and fire at the mines as before. If you survive, you end up at the Ex-Urb Site, ie Doc's.

14) Doc's Lock

Object: Use the lockbreaker you took from the hotel safe to open Doc's door.

Leave the lifter and manoeuvre over to Doc's door. It's locked. Drag the lockbreaker from your inventory and on to Doc's door. Press the button on the lockbreaker, it opens up exposing a system of arrows and colours.

▼ The lockbreaker puzzle is a bit like the game of MasterMind. To the right, there are 5 percentage indicators. On the top, left, and bottom are 3 sets of numbers 1 to 5, coloured red, green and black respectively. Click on a number and a coloured bar shoots out over the row it governs. The bars of the green numbers shoot automatically to the percentage counters on the opposite side of the grid. To make the bars of the red and black numbers reach the percentage counters, use 1 of the 4 types of arrows to the left of the grid. Drag an arrow into a grid block, then click the number that is even with the unpointed end of the arrow. The coloured bar is redirected in the direction of the arrow's point.

▼ The object is to get all 4 percentage counters to 100%. When a coloured bar hits a counter, it registers one of three values: 0%, 50% or 100%. An 0% means that neither the colour nor the number of the bar is correct; 50% means that either the colour or the number is correct, and 100% means that both are correct.

▼ The solution is different each time you play the game. You should be able to solve it fairly quickly by trial and error. When all percentage counters hit 100%, you've cracked the lock, and the door opens automatically.

15) What's That Green Ball Thing For?

Object: Use Doc's devices to find out what is that green ball you got from the safe.

Enter Doc's. A movie plays and he leaves to prepare the scanner. You can't follow him yet. Turn right to face the hologram contraption and move forward to access it. It opens up. Drag the green ball into the contraption and move back. It closes. Now you can move towards the panel to the right of the machine.

▼ Use the arrows on the right of the panel to move the 3D image around in the scanner. Fiddle with it until you see an image of the tattoo that you saw on the back of the person who was shot in the flashback movies. You can then move back into the main view of the room. Now that you've seen the tattoo, Doc has finished preparing the scanner. You can enter the scanning room now.

▼ From here, Doc scans you into the Televerse, where an image of Kris greets you. You are now at the Pulse — the centre of the Televerse. Unfortunately, the scanning process didn't quite catch all of you. You have 3 holes in you that need filling. You have to figure out where your missing bits of code are and reintegrate them into yourself.

ACT 3: THE TELEVERSE AND BEYOND

1) Satori

Object: Get to know your fear.

From your starting point in the Pulse, turn right. Find SARTORI in this view and click. You're now inside a sound sculpture. There are no games in this area. Familiarise yourself with all the pictures and the dialogue bits associated with them. The next game requires this bit of research.

▼ To get back to the Pulse from here or anywhere in the Televerse, pull up what used to be your inventory strip and click on the down arrow. This jumps you back directly to the Pulse.

Any stuff you were carrying before you were scanned into the Televerse is, of course, gone. You're just a piece of code now. Only the Burn:Cycle virus icon remains.



2) Nirvana: The Tree

Object: Let your fear be heard.

Here you meet a great big gold Buddha. He has a tree with leaves in the palm of his hand. He tells you that you have to pick a leaf, but it must be the correct leaf, because all the others have a virus which will kill you. His hint is that to pick the correct leaf, you must let your fear be heard.

▼ The first step towards doing this is to work out how to get the tree to make sounds. There are three weights at the bottom of the tree that can be taken off and rearranged in different configurations. Play with the weights.

▼ Just above the tree trunk is a hot spot that turns the cursor into red sonic waves. Click here, and the tree shakes and plays the sound of one of the leaves. Different configurations of the weights play different leaves.

▼ Eventually, you will find a configuration that plays some dialogue that goes like this: "the corporation authorised it..."

The man who delivers this dialogue is your fear.

▼ Picking this leaf solves the problem of the tree. You can pick it at any time, without messing around with the weights. It is towards the upper part of the tree. If you pick three incorrect leaves, you die. Go back to the Pulse.

3) Comport: Code to Cortex

Object: Get a code from Asky.

Enter the Comport. This is where your friend Asky lives. Had you tried to get into Cortex before, you would have found the door locked and a keypad next to it. You ask Asky for the code, and he gives you the numbers 001122. Go back to the Pulse, then hit Cortex.

4) Cortex: Try Asky's Code

Object: See if Asky's code will open the door to Cortex.

On your way to the door you meet Kris. She walks through a wall and leaves a third eye design on it. This is a clue for later. Go to the door and punchin the code. It doesn't do anything. Asky's information is old. You'll have to find another way. Maybe you should

let Asky know that his code stinks. Go back to the Comport.

5) Comport: Rage Game

Object: Re-integrate your anger into your body.

When you visit Asky again, he doesn't care much that his code didn't work. You're out of credit with him. Fortunately, a stray piece of your code that flaked off when you were scanned into the Televerse is hanging around near here. Unfortunately, it's your rage. Rage accosts you and pops you a good one on the nose — and then walks off.

▼ Jump back to the Pulse, and you can see where he is heading. He is off to ride the waves of the Televerse, and he's not interested in coming back. Get him back into you, or you'll never be able to upload yourself into a new body. Rage turns into a yellow blob. Shoot him, and he reddens. Shoot him enough in a short space of time, and he is defeated and integrated back into you. Fail to do so, and he escapes, blowing all chances of your safe return to the real world. You die.

Once you've defeated him, you're back at the Pulse.

6) Nirvana: Back to the Buddha

Object: Figure out how to integrate the Buddha back into your code.

The Buddha is another piece of your code. The clue for how to integrate him was given when Kris walked through the wall and left a third eye. Put your cursor on his forehead and click. He should explode, integrating back into you.

7) Cortex: Last Piece of Code

Object: Pick up the last piece of code.

You still haven't cracked the code on the door to Cortex. That's because you can't. You need to find the last bit of your code so that you can go anywhere you want.

When you approach the door that you haven't been able to pass through, a movie with Kris plays. She's the last bit of your code.



She integrates with you, and now you can go through the door. Do so, and you finally meet Vielli.

8) Televerse Vielli's: Deactivating the Virus

Enter Vielli's and watch the movies. Now move towards the screen with the maze on it towards the back of the room

▼ It is, indeed, a maze. Towards the right of the maze is a circle with a red cursor on it. This represents Vielli's cure for the Burn:Cycle virus. In the centre of the maze is the virus itself. It emits little agents that travel along the maze.

Your job is to steer the cure to the virus in the middle without intersecting with any of its agents. If you hit an agent, your cure gets destroyed. Since Vielli only has five copies of the cure, you only have five chances to succeed.

▼ A few helpful hints: 1) Watch the maze animate. It goes in loops. The paths extend and contract, so the places in which you can travel change with each animation loop. 2) The "memory pocket" circles within the maze make good hiding places. The agents can't get to you when you're on the edge of one of these circles.

▼ When you reach the centre of the maze, the virus is deactivated. You're no longer working against the clock. A movie showing what's happening in the real world plays. Your enemy, Dealey, busts into Doc's and kills Doc and Gala.

He warns you that he's going to do harm to your body unless you come back and bring him the upload code that he needs. You're stuck. If you go back, you are surely dead. Vielli offers to upload you into a spare body in his lab in the real world instead. You agree, and wake up in a woman's body. Now you have to fulfill his request. Find his head

and take it away before Softech discovers it and steals his thoughts.

9) Real Vielli's: Find the Head

Object: Find Vielli's head and leave the building.

The head is in the storage facility below the floor in the middle of the room. Call up the elevator down into the vat storage area. Click on the heads until you find the right one. When you click on the right one, you move out of the vat area and back into the lab.

▼ Now that you're out of the vat area, move towards the scanning equipment in back of you. Here you see your own reflection. Once you have seen the movie, you can leave Vielli's. You head for the hotel.

10) Hotel: Kill Everybody

Object: Survive long enough to leave town.

You go back to the hotel after Vielli's, but Dealey is waiting for you. This time, you finally kill him. The noise of the shoot-out attracts some guards, whom you need to be prepared to blast quickly. Once you have done this, you try to escape through the vent again, but the head is too big to take with you. You leave it in the room, where the Softech agents will find it. Vielli won't be happy.

11) Orbital Port

No games here. You just find out that Vielli actually wanted Softech to find his head. It contains a virus. When they try to upload the code they want from his brain, the virus will kill off their entire corporation. You watch the lights of Softech go out, one by one.

THE 7th GUEST

BISHOP'S PUZZLE (KNOX'S ROOM)



OBJECTIVE

To switch the places of the black bishops with those of the white bishops.

SOLUTION

Follow the moves to solve the puzzle. Do moves 1-18 first, then moves 19-36.

1-18
(1) 20 to 14, (2) 6 to 12, (3) 14 to 2, (4) 10 to 14, (5) 12 to 4, (6) 14 to 18, (7) 2 to 14, (8) 18 to 6, (9) 14 to 18, (10) 16 to 8 then 20, (11) 4 to 8, (12) 18 to 10, (13) 6 to 18, (14) 8 to 2, (15) 10 to 4 then 16, (16) 18 to 12, (17) 2 to 14 then 10, (18) 12 to 6

19-36

(19) 1 to 7, (20) 15 to 9, (21) 7 to 19, (22) 11 to 7, (23) 9 to 17, (24) 7 to 3, (25) 19 to 7, (26) 3 to 15, (27) 7 to 3, (28) 5 to 13 then 1, (29) 17 to 13, (30) 3 to 11, (31) 15 to 3, (32) 13 to 19, (33) 11 to 17 then 5, (34) 3 to 9, (35) 19 to 7 then 11, (36) 9 to 15

Actions that take place after you have solved the puzzle

- ▼ Drama Sequence: Elinor imagines herself as Ph.D.
- ▼ Basement opens
- ▼ Bathroom opens



HIROMONO CARDS PUZZLE

OBJECTIVE

To turn over the cards in the correct order until the Joker is exposed.

SOLUTION

There are two sets of cards. First, you play the set on the right until you solve it correctly, then the program scrolls over to the set on the left. You must turn the cards over in the order on

HIROMONO COINS PUZZLE

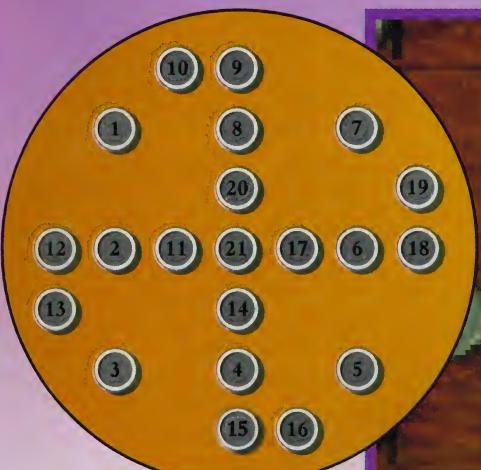
OBJECTIVE

To turn over all the coins in the correct order.

There are two sets of coins. First you play the puzzle on the right until you solve it correctly, then the program scrolls over to the puzzle on the left. You must select the coins in the order of the diagram.

SOLUTION

To start, pick a circle (the choice is important). A number 1 is placed in it. Then move the cursor left, right, up or down to a new circle and select it. A number 2 is placed there. Continue moving unfilled circles and filling them with numbers while





(HAMILTON'S ROOM)

the diagram. The last card you turn over in each set will be the Joker.

Actions that take place after you have solved the puzzle

- ▼ Drama Sequence: Hamilton conjures skeleton woman
- ▼ Julia Heine's room opens

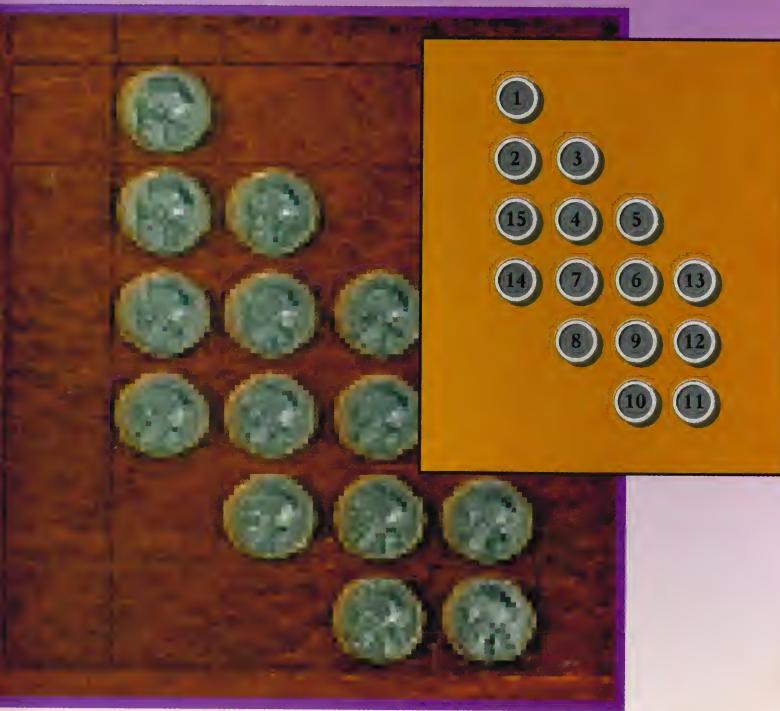
(BRIAN'S ROOM)

observing the following restrictions.

- 1) You may move only horizontally or vertically — never diagonally.
- 2) You may not pass over unfilled circles (you may, however, pass over filled circles or any empty space between circles).
- 3) You may not retrace any part of your most recent move. For example, if you have just moved from left to right, your next move cannot be from right to left.

Actions that take place after you have solved the puzzle

- ▼ Drama sequence of Brian Dutton walking through the wall to the chapel becomes available



KNIGHTS PUZZLE (BATHROOM)

OBJECTIVE

To switch the places of the black knights with those of the white knights.

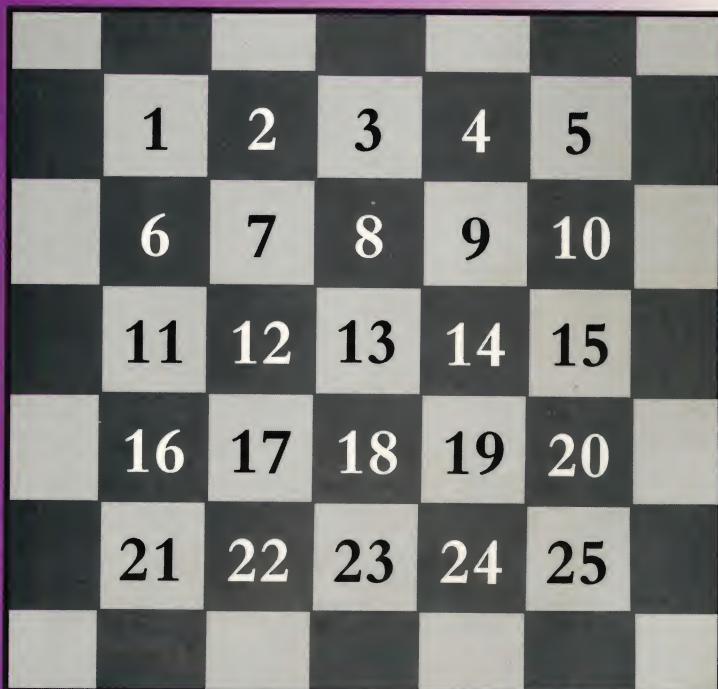
SOLUTION

Follow these moves to finish the Knights Puzzle.

(1) 10 to 13, (2) 3 to 10, (3) 6 to 3, (4) 13 to 6, (5) 16 to 13, (6) 23 to 16, (7) 20 to 23, (8) 13 to 20, (9) 2 to 13, (10) 11 to 2, (11) 18 to 11, (12) 15 to 18, (13) 8 to 15, (14) 19 to 8, (15) 12 to 19, (16) 1 to 12, (17) 8 to 1, (18) 17 to 8, (19) 14 to 17, (20) 7 to 14, (21) 18 to 7, (22) 25 to 18, (23) 14 to 25, (24) 5 to 14, (25) 8 to 5, (26) 19 to 8, (27) 12 to 19, (28) 21 to 12, (29) 18 to 21, (30) 7 to 18, (31) 14 to 7, (32) 3 to 14, (33) 12 to 3, (34) 9 to 12, (35) 2 to 9, (36) 11 to 2, (37) 18 to 11, (38) 25 to 18, (39) 14 to 25, (40) 3 to 14, (41) 12 to 3, (42) 23 to 12, (43) 14 to 23, (44) 5 to 14, (45) 8 to 5, (46) 11 to 8, (47) 22 to 11, (48) 19 to 22, (49) 10 to 19, (50) 13 to 10, (51) 24 to 13, (52) 15 to 24, (53) 4 to 15, (54) 13 to 4

Actions that take place after you have solved the puzzle

- ▼ Drama Sequence: Martine Burden in the bath
- ▼ Hamilton's room opens

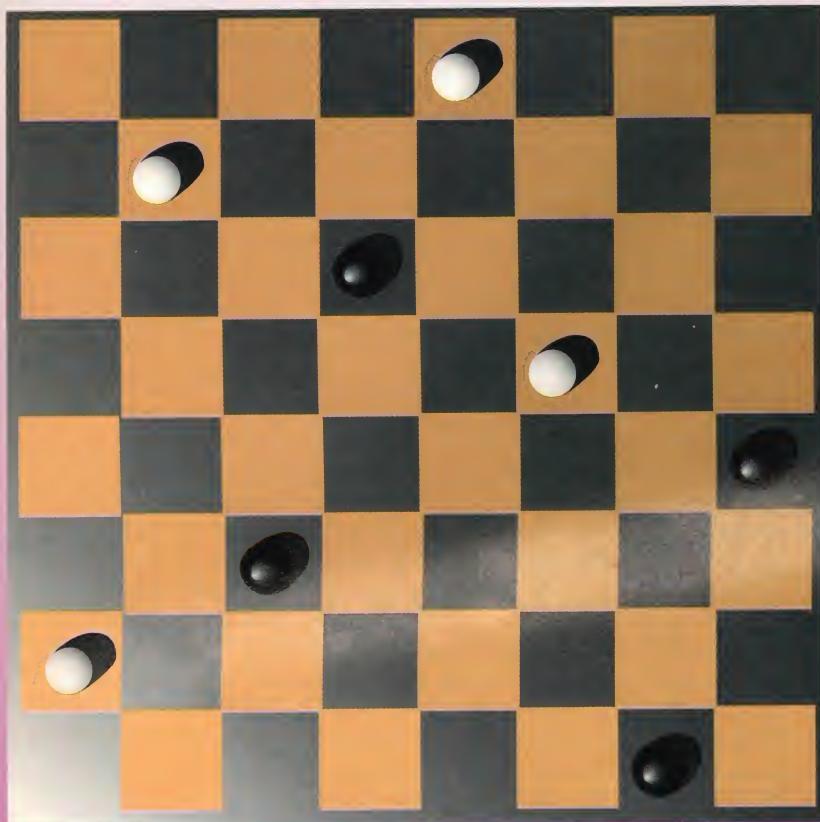


THE 7th GUEST

QUEENS PUZZLE (GAMES ROOM)

OBJECTIVE

To place the eight pieces on the board so that no two are in the same line horizontally, vertically or diagonally.



SOLUTION

Simply click to choose a square on which the next Queen piece will appear. You can select any square. If the square you choose is in the path of any other queens on the board, all the attacking queens will disappear one by one. An attacking queen then occupies the selected square (you can get rid of up to four attacking queens this way).

Actions that take place after you have solved the puzzle

- ▼ Drama Sequence: Temple realises Stauf wants the boy
- ▼ Drama Sequence: Temple scares Tad away
- ▼ After solving the puzzle, going through the pool table takes you to the kitchen (instead of the library as it normally would)
- ▼ Sets flag for Hamilton/Tad drama sequence in hallway



SILKWORM PUZZLE (FOYER)

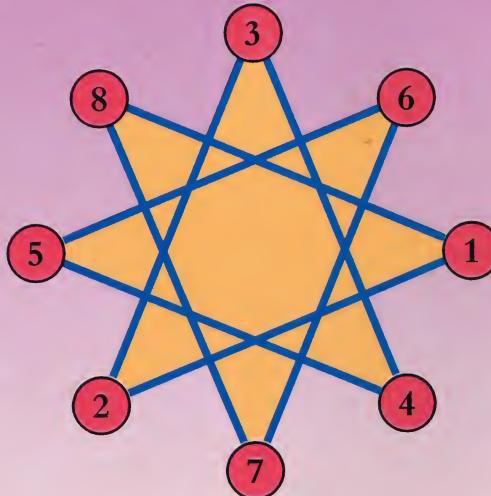
Note: Puzzle should only be available after playing skull in cupboard diversion in kitchen.

OBJECTIVE

To place a silkworm on each of the eight points of the star.

When a silkworm is placed on a point, it must move immediately in a straight line to an opposite point on the star. If it is possible to move to one of two points, the user must choose the point to which the worm will move by clicking on the chosen point. If it is only possible to move to one point, the worm moves automatically to that point. If there is a point from which no moves at all are possible, and there is more than one point left to be filled, the worm cannot be placed on that point.

SOLUTION



Put worm on:	1	Move to:	8
6		7	
5		6	
4		5	
3		4	
2		3	
1			

Actions that take place after you have solved the puzzle

- ▼ Tad drama plays
- ▼ Knox's Room opens



STONES PUZZLE (CHAPEL)

OBJECTIVE

Work your way from the entrance point to the exit point, landing exactly on the exit point.

Note: Here's how the puzzle should function.

- 1) If you zoom into the puzzle, then quit out, the program assumes you need some help, and you are taken through the hole in the middle to the library, where you find the hint book.
- 2) If you get the puzzle into an unsolvable state at any point, the puzzle should reset automatically.

SOLUTION

Start at the entrance square. The numbers in the diagram indicate the order in which you should jump on the blocks. However, these numbers have nothing to do with the number of times you should jump. The colour of the square decides this. For example:

- ▼ If you finish a move on a blue square, you have to advance one square on the next move.

- ▼ If you finish a move on a gold square, you have to advance two squares on the next move.

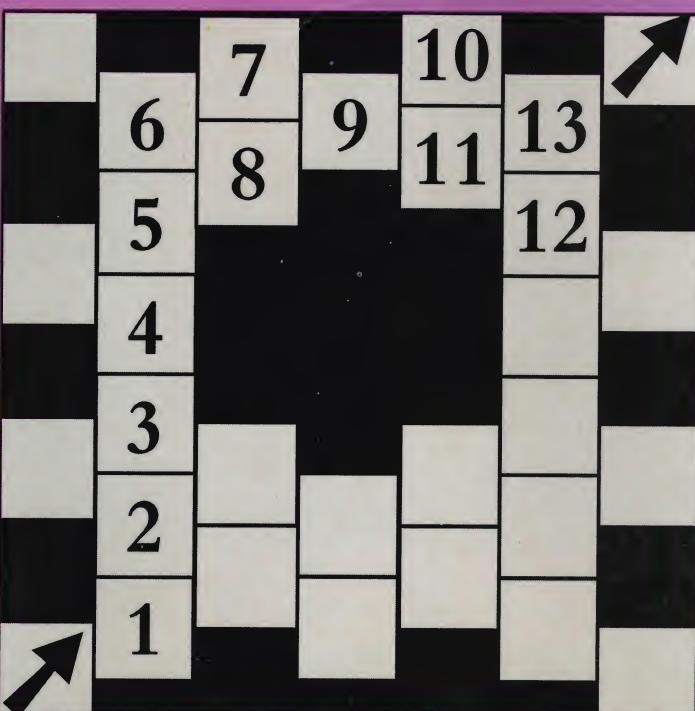
- ▼ If you finish a move on a pink square, you have to advance three squares on the next move.

When you have advanced the given number of squares, the broken stones you have stepped on vanish behind you.

You must land on the exit arrow on your last move. If you do so correctly, any broken stones you've left behind disappear and the puzzle is solved. If any broken stones remain behind, that means you have stepped on the exit arrow before it was your last move. You must then restart. If you get stranded at any time, there is a scream as if you were falling into an abyss, and the squares are reset.

Actions that take place after you have solved the puzzle

- ▼ Solving puzzle and moving to altar, drama sequence: sacrifice of the child plays
- ▼ Laboratory opens



TOWER PUZZLE (ATTIC)

OBJECTIVE

To string together a series of lights that reaches the top of the tower.

SOLUTION

Each window of the tower contains one of four symbols: round window, arched window, rectangular window or half-circle window.

The tower is divided into three main sections: lower, middle and upper. In addition, there's a single window at the very top of the tower. Light up this window and you win the game.

You begin on the lower level. Click any window on the bottom row and it will light up. The window you click next will define the first window's function until you solve, quit or reset the puzzle. (Example: if you clicked the half-circle window on the extreme left of the tower then clicked the rectangular window to the right of it, the half-circle's function would be defined as "move right". Every time you clicked a half-circle window it would light up and the window to its right would light up.)

Once you've defined functions for the four types of windows, moves become automatic within each level. Here's an example. Say you had defined the functions as follows:

- ▼ rectangular: right
- ▼ half-circle: up
- ▼ circle: down
- ▼ arch: left

You click on a rectangular window, which lights up a half-circle to its right. The half-circle is now activated, so it lights up an arch which stands above it. The arch, in turn, activates the circle to its left. The circle would normally activate the window directly underneath it, but that window is the rectangle with which we started (it's already lit). This constitutes an incorrect solution, and the puzzle is reset. The puzzle is also reset when the next window to be lit doesn't exist (ie, is off the right or left edge of the building).

Moves are automatic until you reach the next level of the tower. The functions remain defined as before, but you have to choose the correct window on the bottom row of the new level to set off the chain reaction again.

Now that the explanations are out of the way, here's the solution.
Lower level

- Bottom row: sixth window from left (circle)
- Second row: sixth window from left (half-circle)
- Second row: seventh window from left (half-circle)
- Third row: seventh window from left (circle)
- Fourth row: fifth window from left (half-circle)

MIDDLE LEVEL

- Bottom row: third window from left (circle)

UPPER LEVEL

- Second window from left (circle)

Actions that take place after you have solved the puzzle

- ▼ Drama Sequence — Elinor on mannequin/Tad/Julia

MUSIC



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MUSIC

MARK RAMSHAW bops 'til he drops with Oasis, Queen, the best of the '80s — you can too...



Oasis — Live By The Sea

ARTIST: Oasis
DISTRIBUTOR: PMI
RUNTIME: 70 minutes
PRICE: £17.99

RATING: 4/5
ENCODING: Average
AUDIO: Average

In which Oasis, the unstoppable rock machine, are captured at Southend, way back in the heady days of 1995. For those who've never braved an Oasis gig, this offers a perfect insight into the band's stage side, warts and all. Hence, we get a full guitar assault, fronted by Liam Gallagher living up to his reputation by failing to sway, chat or display much interest beyond shaking his tambourine. Still, there's no faulting his singing, truly the individual voice since Nirvana's Kurt Cobain. Less immediately impressive here are the rest of the band, the twin guitar format often only hinting at the opulence found on Oasis records. At times Liam could be flanked by almost any pub rock band — witness opener Rock N Roll Star for a completely faceless noise. It's only when guitarist Noel pulls back a bit for one of his more restrained riffs or solos that we can see what the fuss is really about.

Not that the audience mind, of course. It's when the camera work intercuts innumerable close-ups of the Gallagher brothers' noggins with shots of the rabid audience that the true magic of an Oasis gig is really conveyed. With such an inanimate band the contribution made by the audience becomes essential.

Recorded just a year on from the release of the first single, *Live By The Sea* lacks any of the recent hits, filling its 70 minutes with cuts from the first album, a couple of B sides, and the inevitable closing track, a cover of The Beatles' *I Am The Walrus* — here extended into an 11 minute jam.

Certainly watching them blast through Columbia or a rocked up version of the comical *Married With Children* it is easy to understand the band's appeal. But the best rock band around — bigger than The Beatles. Do me a favour, please.

TRACKLIST

1. Rock N Roll Star
2. Columbia
3. Digsy's Dinner
4. Some Might Say
5. Live Forever
6. Up In The Sky
7. Acquiesce
8. Headshrinker
9. Good To Be Free
10. Cigarettes & Alcohol
11. Married With Children
12. Slide Away
13. Supersonic
14. I Am The Walrus

Queen: Champions Of The World

ARTIST: Queen
DISTRIBUTOR: PMI
RUNTIME: 120 minutes
PRICE: £19.99

RATING: 4/5
ENCODING: Good
AUDIO: Excellent

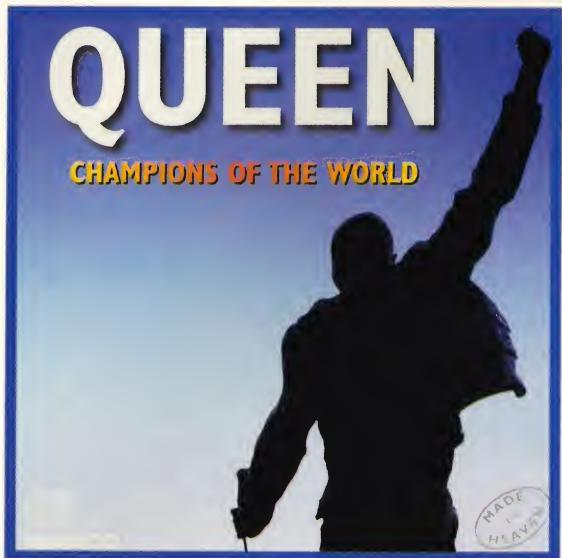
Unashamedly theatrical, Queen have always been a band to provoke the most extreme reaction — either genuine love and affection, or passionate loathing. *Champions Of The World* is obviously one for the fans as it gallops through the band's history, from its beginnings as pre-Freddie band Smile, right up until the Freddie tribute concert at Wembley in 1992 and beyond.

Certainly the interview clips and video snippets seem a better way to remember the band than from the material now being released.

This then, is a heavily biased documentary, prone to flipping over the timelines to stitch together interview sequences, but fascinating nonetheless. Naturally there are some pretty bad days recorded here, and not only early on either.

What surprises is the ferocity of the band's material back in the early days, material from the Seven Seas Of Rye era sounding suspiciously like Guns'N'Roses' more pomp-





fuelled recordings. The asides from friends and associates often make for the best viewing — particularly the one about the complaints from a bicycle company after the shooting of the Bicycle Race video (featuring countless naked women).

Certainly Roger Taylor brings little enlightenment, and Brian May is more suited to guitar playing than talking. Freddie is of course the true star, coming across as the quintessential Englishman in a clip from a Brazilian interview. He may have died in the glare of the public eye, but with Days Of Our Lives he at least left the stage with a smile and an air of dignity.

There's one moment when Taylor describes one of the songs as a cross between Oscar Wilde and Led Zeppelin. Not such a bad summation for the band as a whole, really.



Don't Bore Us — Get To The Chorus Roxette's Greatest Video Hits

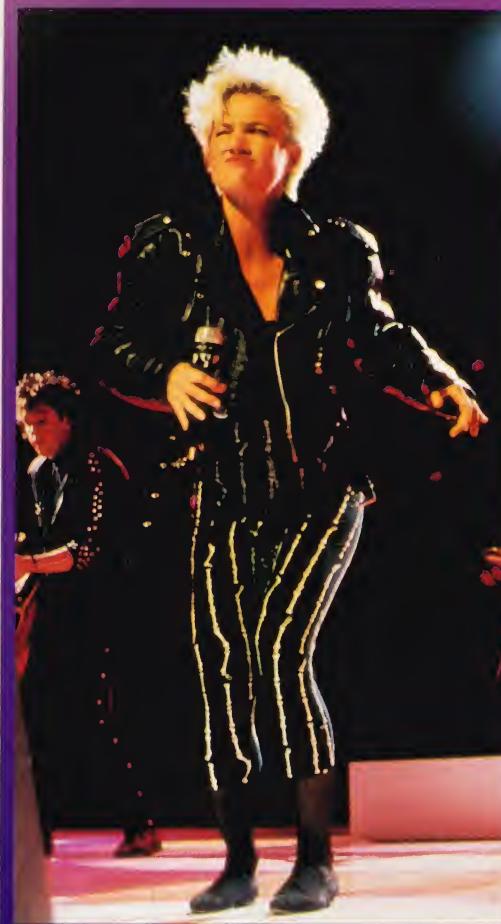
ARTIST: Roxette
DISTRIBUTOR: PMI
RUNTIME: 87 minutes
PRICE: £19.99

RATING: 1/5
ENCODING: Poor to Good
AUDIO: Good

With Roxette it's often hard not to ask "Why?". How this Scandinavian duo have become so popular peddling the most limp, musically-restricted collection of banal choruses is one of the genuine mysteries of modern times. Truly Abba's worst indulgences seem like musical gems in comparison to much of the material aired here. At least Abba had a sense of humour, a willingness to branch out, and a vision that went beyond three chords and a collection of ham-fisted ballads.

So, this particular soirée kicks off with a recent effort called *You Don't Understand*, a ballad-by-numbers affair dressed up with a lavish black and white video. From here the viewer is transported back to the heady days of 1989's comparatively entertaining *The Look* — a song that displays a Prince influence and manages to be more sonically ambitious than anything that follows. And follow it does, as ballad after ballad after strum-along pop-rock number rushes to bring us up to date with Roxette's masterworks.

In truth there's been little change over the years, a haircut here, a pair of shades there. Everything else is high-budget, MTV-friendly, and lacking in humour. *Listen To Your Heart* is the first slowie, setting the blueprint for countless more. Even these are preferable to the whistle solo in *Joyride*, the cunning wordplay that goes on in *Crash! Boom! Bang!*, or the *Wild Thing* re-arrangement that is *Dressed For Success*. What is noticeable is the way later videos attempt to pitch our dynamic duo as a pair of sex machines. Maybe the appearance of some bare Roxette flesh (not too much, mind) is what sends the encoding haywire on *Excited*. Or perhaps the CD-i player is attempting to shield the viewer from this soft-focus nonsense. One thing's for sure: eye and ear candy has rarely left such a sickening aftertaste.



TRACKLIST

1. You Don't Understand
2. The Look
3. Dressed For Success
4. Listen To Your Heart
5. Dangerous
6. It Must Have Been Love
7. Joyride
8. Fading Like A Flower
9. The Big L
10. Spending My Time
11. Church Of Your Heart
12. Excited
13. How Do You Do!
14. Queen Of Rain
15. Fingertips '93
16. Almost Unreal
17. Sleeping In My Car
18. Crash! Boom! Bang!
19. Fireworks
20. Run To You
21. Vulnerable

MUSIC

Pop & Wave: The Clips Of The 80s

ARTIST: Various
DISTRIBUTOR: Xdra
RUNTIME: 103 mins
PRICE: £29.99

RATING: 3/5
ENCODING: Average
AUDIO: Good

Before Goldie there was Godley & Creme, and before Aphex Twin there was Adam & The Ants. This latest look with a lack of anger may not be the most timely of collections — the 1980s revival has already been and gone — but it's surprising how many of the videos still stand the test of time.

Well, that's not entirely true. The videos are by and large almost laughable affairs, but certainly many of the songs featured on this two CD set are the ones that are still played at wedding parties and the like. And some of the bands are still going — Erasure and Human League are two of featured bands who simply will not die.

The opening volley is the most memorable — when Frankie originally said Relax, the BBC responded by banning the video and the song, a move which couldn't help but send their ode to sex rocketing to the top of the charts. These days it's the sort of video which would probably get aired on the *Chart Show*, the male and leather bonding being par for the course these days. The song still holds up, too, which is more than can be said for the garbage peddled here by Johnny Hates Jazz.

Elsewhere, King provide the comedy value, Adam & The Ants daub the 1980s with dayglow panache, and obscure Scandinavian outfit The Nits prove that they are The Levellers in an earlier life. The videos themselves have little real worth, but the actual songs of *Pop & Wave* will go down a storm with the children of a decade ago — which probably means you. Altogether now: "Come on Eileen..."



Staying power: the songs of the '80s live on with best from Wham (top), Frankie Goes To Hollywood (top right) and Eurythmics (above).

TRACKLIST

DISC ONE

1. Frankie Goes To Hollywood — Relax
2. Camouflage — The Great Commandment
3. ABC — The Look Of Love (part 1)
4. New Order — Blue Monday '88
5. Propaganda — Dr Mabuse
6. Gary Numan — Cars
7. Visage — Fade To Grey
8. Soft Cell — Tainted Love
9. The Communards — Don't Leave Me This Way
10. Yazoo — Don't Go
11. Heaven 17 — Let Me Go
12. Eurythmics — Sweet Dreams
13. Godley & Creme — Cry
14. The Communards — Never Can Say Goodbye

DISC TWO

15. Wham! — The Edge Of Heaven
16. Erasure — Oh L'Amour
17. Johnny Hates Jazz — I Don't Want To Be A Hero
18. Human League — Human
19. The Nits — In The Dutch Mountains
20. Depeche Mode — Personal Jesus
21. Madness — Our House
22. Dexy's Midnight Runners — Come On Eileen
23. Adam & The Ants — Stand And Deliver
24. King — Love & Pride
25. Culture Club — Do You Really Want To Hurt Me
26. China Crisis — Wishful Thinking
27. Art Of Noise — Moments In Love

Tribute To Duke Ellington

ARTIST: Barbara Hendricks / Monty Alexander Trio
DISTRIBUTOR: PMI
RUNTIME: 59 minutes
PRICE: £19.99

RATING: 2/5
ENCODING: Good
AUDIO: Average to good



Barbara Hendricks is a jazz singer. We know this because given the first opportunity she launches into vocal exercises which would impress Cleo Lane. We also know this because on this live show from the 1994 Montreux Jazz Festival she has decided to pay tribute to Duke Ellington, one of the real jazz greats. Poor old Duke. The problem lies not in Barbara's ability — there's no doubting the final sound blasting, cooing and warbling from her tonsils. Rather, the irritation lies in Hendricks' blatant disregard for restraint. Drop a hat and she's scaling the

peaks of, er, scales. Just look at her and she'll embark on another jazz odyssey, taking Ellington to the sort of places he probably shouldn't be going.

It's a shame, because when the mood is mellowed out, Hendricks really does shine. The likes of *In A Sentimental Mood* shows off her beautiful voice perfectly, the performance working with the musicians rather than stomping all over them. The dinner table crowd of Montreux add nothing to the atmosphere — leaving the spotlight on the less than flash camerawork.

Naturally, fans of vocal jazz will be familiar with Hendricks' work, love what she brings to these songs, and relish the opportunity to see her in action.

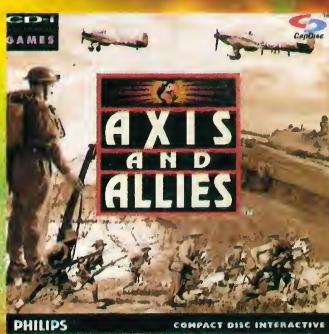
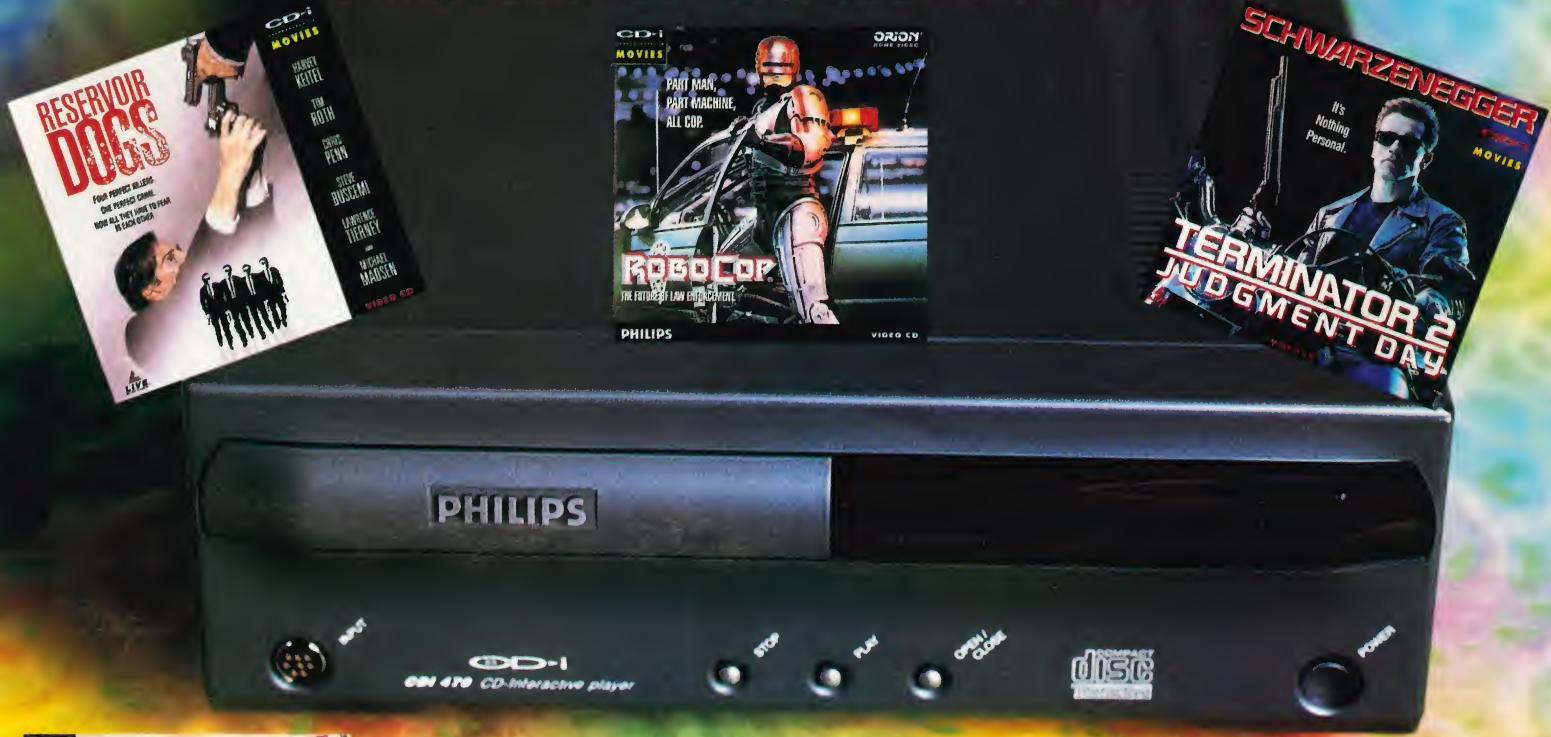
TRACKLIST

Rockin' in Rhythm

1. Duke's Place
2. I Let A Song Go Out Of My Heart
3. Don't Get Around Much Anymore
4. Love You Madly
5. What Am I Here For?
6. In A Sentimental Mood
7. Squeeze Me
8. Sophisticated Lady
9. Take The 'A' Train
10. Solitude
11. David's Song
12. Come Sunday
13. Caravan
14. It Don't Mean A Thing
15. The Creole Love Call

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1. In what style did Quentin Tarantino choose to tell Reservoir Dogs?
2. In Robocop, which firm runs law enforcement?
3. In Terminator 2, what is the name of the advanced shape changing robot?

Answer these 3 simple questions, the answers to which are all within this issue of CDi Magazine, and send your answers to: CDi Magazine, 38-42 Hampton Road, Teddington, Middlesex, TW11 0JE to arrive before Friday, 30 August. The winners will be notified by post. The judges' decision is final.
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Fed up with beat 'em ups? Fancy taxing your brain? Then this complex and subtle tactical wargame is just for you, says Patrick Bateman

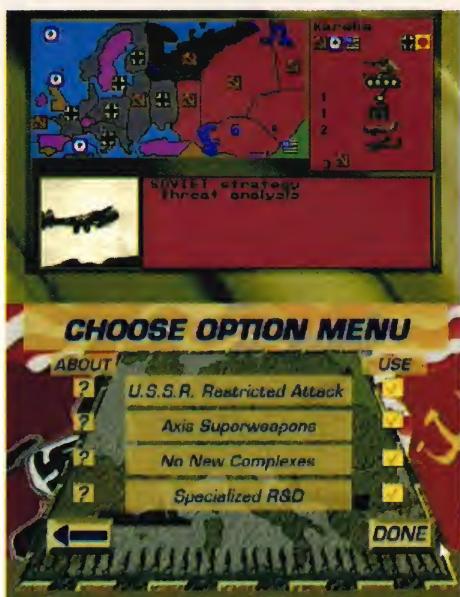
AXIS & ALLIES

t's the dark days of 1942, the Axis powers of Nazi Germany and Imperialist Japan are planning the final push to wipe out the free world. Can you manage your economic resources, build up your armed forces and out manoeuvre your enemies on the battlefield..? All this and World War Two. CD-i has finally got its first taste of "hex-based" wargames (so-called because the playing boards are normally divided into hexagons) with the belated release of *Axis & Allies*. Like the best-selling Milton Bradley board game on which it is based, *Axis & Allies* can be played by one to five people. Each player takes command of one of the "Big Five" WWII powers: the USSR, the USA, Germany, Japan and Great Britain.

The aim of the game, naturally enough, is to win the War. You can do this by the conventional means of wiping out the opposition's armed forces and capturing their territories. Or you can engineer an "economic victory" by building up your industrial base to the extent that you can manufacture your country into triumph.

The actual gameplay is extraordinarily complex. A basic unit of currency — the Industrial Production Certificate (IPC) — forms the basis: you accumulate these each turn from the territories your forces occupy and use them to buy military manpower and equipment such as tanks, bombers and submarines.

These forces must then be sent into combat — a statistical battle where, for instance, a tank division scores a 50% chance of inflicting casualties on the enemy forces while an infantry regiment has a “hit rate” of only 16%. In the game, as in life, the secret of success lies in ensuring that your forces heavily outnumber those of the defending army. If you defeat the enemy in a sector of the map, you will occupy that territory



RATINGS

Graphics: 80%

Sound: 83%

Interactivity: 79%

Overall: 82%

Available from Oakland CDI

and each turn take over the IPCs it produces. You can then use these to invest in reinforcements and researching more advanced weaponry such as jet-powered aircraft and V-1 style rockets.

As you've probably guessed by now, *Axis & Allies* is not aimed at people who thrive on the 'fast twitch' gameplay of *Rise of the Robots* or *Mutant Rampage*. You never get to control the combat — your main involvement is to decide when and where the battles take place, and to make sure the odds are stacked in your favour. It's a deep game, and many of the layers of subtleties are only appreciated over time: for instance experienced players will use strategic bombing against an enemy's industrial base to handicap their ability to generate new regiments and weaponry.

But despite its depth and complexity, *Axis & Allies* doesn't really work all that well on CD-i. The biggest problem is its presentation, as only around three-quarters of the TV screen's area is used.

The interface is clumsy in other respects: you cannot see all your equipment icons at once, for instance, so you have to click continually between land and sea forces. The icons are so badly drawn it's difficult to spot the difference between a submarine and an aircraft carrier. And the close-up map window takes far too long to load.

The other main drawback with CD-i *Axis & Allies* is also technical. The sheer complexity of the game pushes the machine's 68000 processor to its absolute limits. If you're playing on your own, you will spend

10-15 minutes every turn watching the computer weighing up every option for the four other superpowers under its control. There's nothing you can do except fiddle with your joystick as the CD-i "thinks" in front of you and messages such as "considering Bay of Biscay... considering Labrador Sea" scroll leisurely down the screen.



The clues are: COSMOS,
TURTLENECK, 'BILLIONS AND
BILLIONS'. The famous person is...

From what movie does this
immortal line come: 'The only
cause worth fighting for are
lost causes.'?

JOKER'S WILD

Quiz show addicts will delight in the heart-stopping thrills and sheer volume of questions in the CD-i version of the hit US TV show, writes Patrick Bateman

One of the leading game shows on network TV in the US is *Joker's Wild*. But the format will be instantly familiar to anyone who has watched Bruce Forsyth's *Play Your Cards Right* or *Going for Gold*: a combination of avarice, basic general knowledge and blind luck.

The CD-i version sticks pretty closely to the TV format and shares the same cringe-inducing host, Wink (I kid you not) Martindale. One to four players can take part, and answer questions on four topics drawn from a pool of over 20 subjects. These range from the relatively straightforward — History, Movies, Sports — to intentionally oddball questions lurking behind topics such as Nutty News and Small & Spacy.

To pick your question, each player takes a turn to pull the handle on a virtual one-armed bandit and wait for the three reels to stop and display the topics. If the same subject appears in two or more windows then the value of a correct answer rises accordingly — \$50 for one window, \$100 for two, \$200 for a "full house". Every so often, one or more Jokers will appear in the windows which also increase the dosh on offer, as well as allowing you to bypass the Bandit and choose questions on any of your four topics.

The first "round" ends when someone notches up \$500 in winnings, at which point a more nerve-wracking set of

rules is introduced. Contestants now choose a single topic as their specialist subject, and the icons on the One-Armed Bandit are replaced by cash values ranging from between \$50 and \$250. The amount you get for a successful answer can be as much as \$750 — but if you get it wrong you're out of the competition.

If the sudden-death shenanigans weren't bad enough, the quiz designers have also included another randomised heart-stopper: each of the three reels on the Bandit now has a "demon" hiding among the dollars. If one of these appears, you're out of the competition instantly and all the dosh you have accumulated is taken away.

You can understand why this random cruelty makes good television: the viewers and cheesy host Wink Martindale can savour the dilemma as the contestants are poleaxed by the awful choice between their greed to make more money and their fear of the demon that will make their cash disappear in a flash.

Some of this *schadenfreude* spills over to the CD-i version, particularly if the guy who has been beating you

RATINGS

Graphics: 73%

Sound: 77%

Interactivity: 75%

Overall: 76 %

Available from Oakland CDi

hands down suddenly goes a question too far and cops a demon. But if you're playing on your own it soon becomes utterly frustrating because — unlike the multi-player game, where you can "Hold" your winnings and avoid risking any more questions — you are forced to keep gambling because you need to accumulate \$1500 to reach the final round — nothing special — just one last question, grandly dubbed the "Joker's Challenge".

On the positive side, there is plenty to recommend in *Joker's Wild*. Most important is the sheer volume of questions tucked away on the CD — there are hundreds of them, covering scores of topics. I played the game non-stop for over three hours in one sitting without hearing a single question repeated.

Thankfully the questions, although occasionally anodyne ("Who's the slightly tubby, slightly balding singer who was the drummer in the rock band Genesis?") are not US-biased. And there are a few nice touches — for instance at the start you pick out your name from a comprehensive built-in database and from then on Wink Martindale will address you personally each time he asks a question.

Unfortunately there are not enough of these multimedia flourishes to make the title a real winner. All the questions are answered by picking one of four written/spoken answers and the occasional video clip or photograph would have made a welcome break.

Compared with the genuinely imaginative multimedia title, *You Don't Know Jack* (available for the PC and Macintosh), *Joker's Wild* is crushingly conventional. Yes, it's a quiz game with lots of questions, but the compulsiveness of the TV show stemmed from the fact that the contestants were winning — and blowing — large amounts of real money. It's passable entertainment if you have a few mates around, but there's probably more drama in your local pub quiz.





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High-octane action, tightly-plotted thriller, stupendous special effects and a sprinkling of violence — all you need for a sizzling summer



RESERVOIR DOGS

DIRECTOR: Quentin Tarantino
STARRING: Harvey Keitel, Steve Buscemi, Michael Madsen, Tim Roth, Quentin Tarantino
CERT: R
RELEASED BY: Live Entertainment — Import
AVAILABLE: Oakland CDi
RUNTIME: 100 mins
PRICE: £24.99

RATING: 5/5
ENCODING: Good
AUDIO: Stereo

Anyone who can make *Stuck in the Middle With You* by Stealer's Wheel hip has GOT to have something going for them. A LOT going for them. It's fair to say that over the past few years a certain Quentin Tarantino has practically DEFINED the notion of someone with a lot going for him. The man who gave the world the Palme d'Or-winning *Pulp Fiction* burst on to the film scene with *Reservoir Dogs*, a brilliantly plotted, tightly executed film about a jewel heist gone wrong. It's a story that

Tarantino chose to tell in flashback, starting after the heist has failed and then jumping backwards and forwards in time. It may be a gimmick but it certainly keeps you glued to the screen.

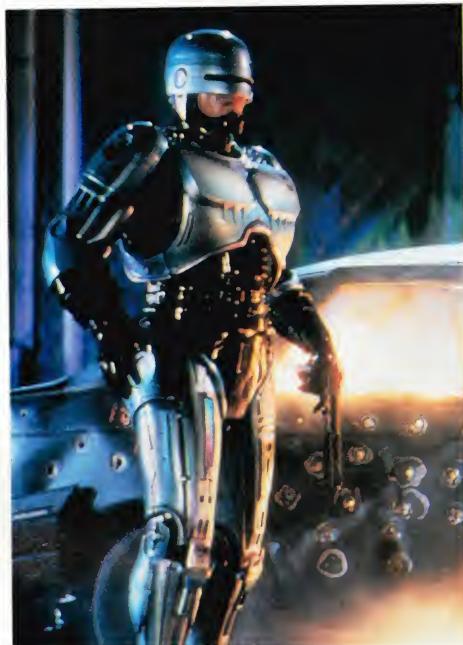
Reservoir Dogs was so fresh and invigorating it was like a blast of Arctic air on midsummer's day. It may be violent and graphic but from the dynamite opening as Tim Roth lies bleeding to death in a car hurtling along the freeway this film is one long adrenaline rush. It features all Tarantino's hallmarks: cracking dialogue, more references to popular culture than Ronald McDonald has served Big Macs, a great soundtrack, tight plotting, more style than Armani and a cast to die for. Harvey Keitel is the coolest of the cool as Mr White, and who can ever forget Michael Madsen's calmly evil Mr Blonde. Even the names are great, it's like Captain Scarlet all over again.

There may be a Tarantino backlash at the moment but *Reservoir Dogs* is an excellent film. Who cares that he apparently learnt all he knows from watching videos at the rental

store where he used to work. So what if John Woo set the standard years earlier in Hong Kong. *Reservoir Dogs* may have its roots in movie history (Kubrick's *The Killing* of 1956 features the same back to front plot), but it's the combination, the timing and the sheer panache that sets it apart.

I for one had not seen anything as exciting for a long time and I see a LOT of films.

For my money this is MUCH better than *Pulp Fiction* so if you saw that but missed *Reservoir Dogs* then grab this chance and prepare to be thrilled.



ROBOCOP

DIRECTOR: Paul Verhoeven
STARRING: Peter Weller, Nancy Allen
CERT: R
RELEASED BY: Orion Home Video — Import
AVAILABLE FROM: Oakland CDi
RUNTIME: 103 mins
PRICE: £24.99

RATING: 5/5
ENCODING: Good.
AUDIO: Dolby Surround

This movie is just too good to miss. Its comic book mixture of action and science fiction with a wicked sense of humour was

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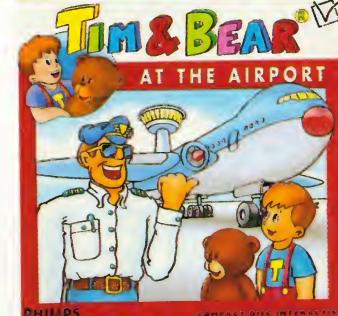
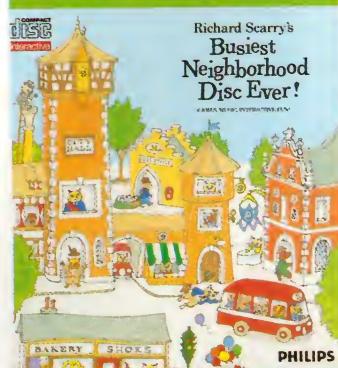
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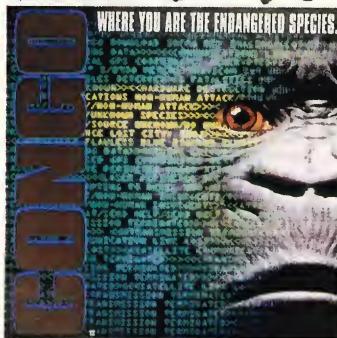
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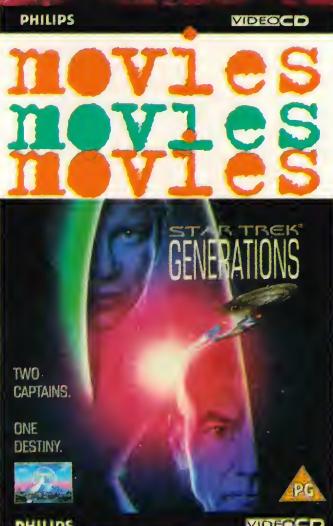


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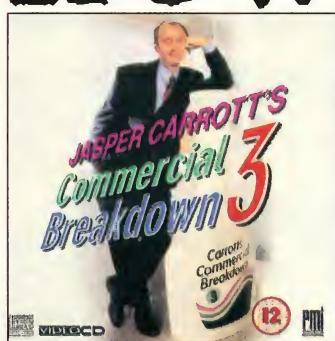
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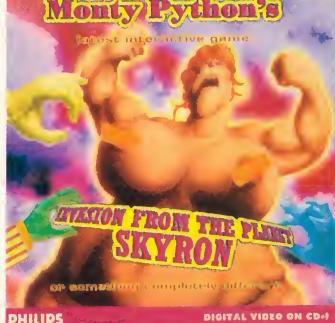
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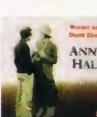
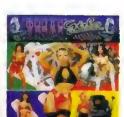


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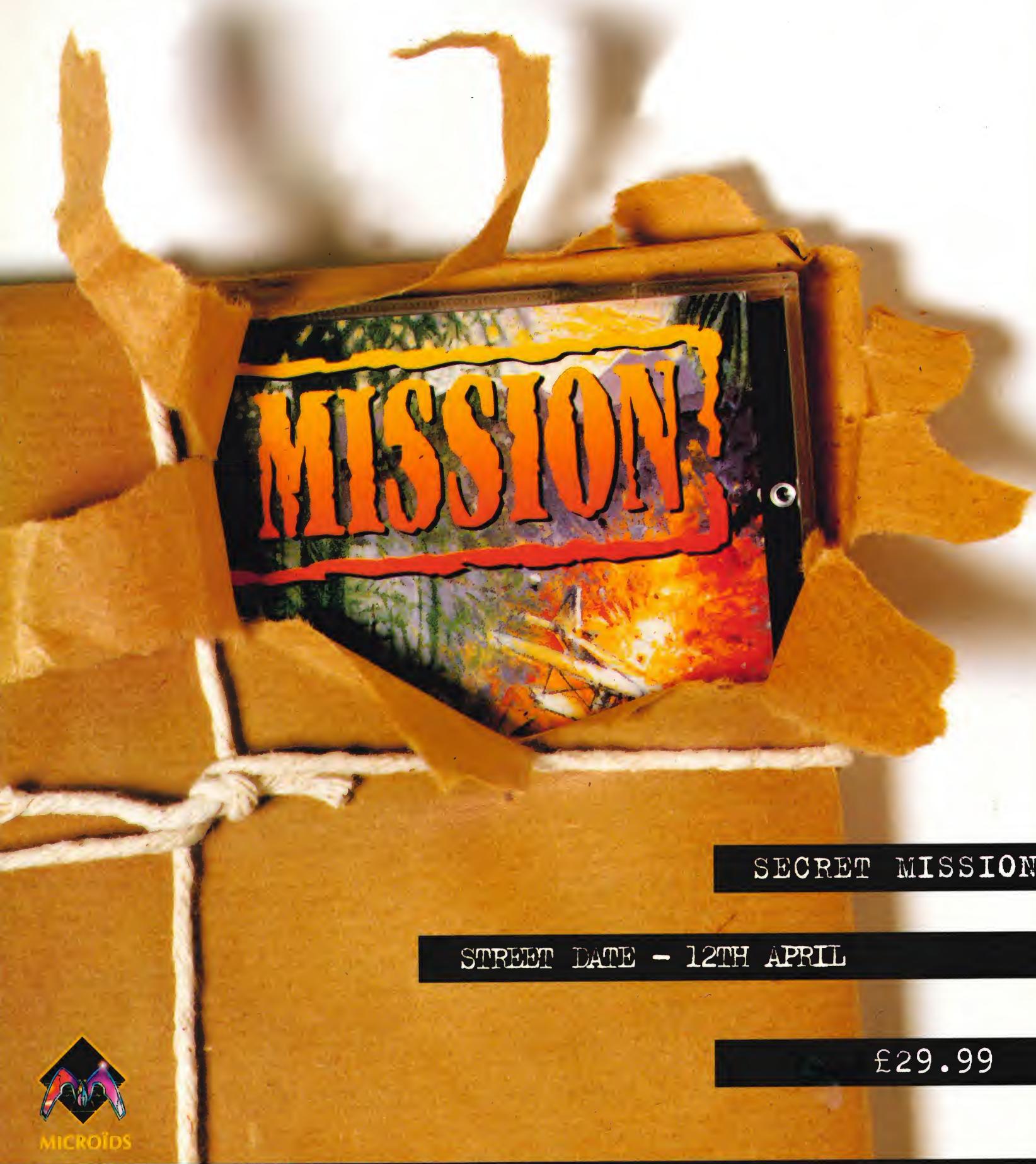
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